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THE
ABBY ALDRICH ROCKEFELLER
FOLK ART COLLECTION

The descriptive catalogue of
an outstanding collection,
with 165 illustrations in color,
published by
Colonial Williamsburg,
Williamsburg, Virginia

DISTRIBUTED BY
HUTCHINSON OF LONDON

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THE
ABBY ALDRICH ROCKEFELLER
FOLK ART
COLLECTION

A DESCRIPTIVE CATALOGUE BY
NINA FLETCHER LITTLE

COLONIAL WILLIAMSBURG

DISTRIBUTED BY
HUTCHINSON OF LONDON

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Origins of the Collection

It has been more than twenty-five years since my mother began to acquire the pictures and carvings that were eventually to constitute the Abby Aldrich Rockefeller Folk Art Collection.

She began tentatively, following her own instincts and interests, without, I am sure, any idea of creating a collection or of being a pioneer in the field.

But over the years her interest grew, and it was, to a surprising degree, paralleled by an increasing interest on the part of many Americans in these sometimes naive, often primitive, but always discerning expressions of American life and experience.

Various items from my mother's growing collection were exhibited on occasions dating back as far as 1931, notably at the Newark Museum and at the Museum of Modern Art in New York a year later. Recently, in going over some old critical notices of these exhibits, I realized for the first time what an impact folk art had on the people who saw it – not only the art critics but also the general public. Here was a treasure gathered from all sections of the country which not only delighted the viewer but gave him fresh insight into the way our forefathers felt and thought and acted.

In 1935, my mother gave the major portion of the Collection to Colonial Williamsburg, and most of the items have been displayed since that time in the Ludwell-Paradise House within the restored area of the city.

But this never seemed an entirely satisfactory arrangement. The Collection was not in any sense an integral part of the Restoration. Nearly all the items dated from the nineteenth century, not the eighteenth, and very few were directly associated with the Virginia scene.

Recently my father offered to make possible the establishment of the Collection in a permanent home of its own, built for the purpose outside the restored area and open to all who would enjoy these personal glimpses of American life. Accordingly, he provided Colonial Williamsburg with the necessary funds to enable it to relocate the Collection and to maintain it.

Meanwhile the Board of Trustees of the Museum of Modern Art in New York generously returned forty important items which originally were in the Abby Aldrich Rockefeller Folk Art Collection, and fourteen items were transferred from the Metropolitan Museum of Art in New York by action of its Board of Trustees and as a gift of my brother, David Rockefeller.

In these pictures, carvings, and artifacts, we see a spontaneous expression of a people – our people. We can get an insight into their everyday interests which no study of formal history can give us.

It is my sincere hope that everyone who visits the Abby Aldrich Rockefeller Folk Art Collection will enjoy it as my mother did. Nothing pleased her more than to be able to share with others some of her interest, enthusiasm, and devotion to her Collection.

WINTHROP ROCKEFELLER

The Folk Art Collection and Colonial Williamsburg

THE Abby Aldrich Rockefeller Folk Art Collection, which came into being in the early 1930's, has already done much to stimulate an interest in this "art of the people" in America. It will undoubtedly have an expanding influence now that it has been put on permanent public display at Williamsburg. Last year close to a million Americans came here to see the restored and reconstructed capital city of eighteenth-century Virginia, and the number increases every year.

While the more than 400 items in the Collection are largely from the nineteenth century and drawn, in the main, from other parts of the country, there is an appropriateness and a virtue in having the Collection close to the Restoration, for the visitors who come to Colonial Williamsburg seek an understanding of their national past, the meaning of their culture, and the foundations of their American faith. Folk art – a people's art, not the art of the chancelleries and palaces but of the towns and villages and the countryside – is a singularly delightful and instructive road into the life and times of our fathers, our grandfathers, and their forebears. Here are the figureheads from their ships, the weathervanes from their barns, the needlework from their parlors, the sometimes severe and often "primitive" portraits that looked down from the walls of their houses, the sentimental calligraphic writings that delighted, and the romantic scenes which touched their hearts. Here also, we see the cross currents of national origins that flowed together into the great mainstream of America. Much of this American folk art is naive, most of it is unsophisticated, some of it is crude, but all of it is moving, and touched by the influences which shaped us as a people.

Young and old who make their pilgrimage to Williamsburg will find here, just a little way from the restored area, another inviting doorway through which to step out of the Present into another and different time and place. It, too, may help the Present to learn from the Past.

KENNETH CHORLEY
President, Colonial Williamsburg

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Editorial Note

This catalogue is in two sections: one consists of color plates of paintings and sculpture, each with its own text and comment; the other includes all items not illustrated, accompanied by descriptions and color notes.

In both sections material is grouped according to medium. This seemed the most logical method of combining comparable examples for convenient reference. Within the first section a brief introduction to the subject precedes each of the six media groups. The unillustrated material is arranged in like sequence.

Spelling, capitalization, and punctuation of titles and inscriptions are reproduced exactly as they appear on the pictures. Stretcher measurements are given, height preceding width. For sculpture, the largest dimension is stated.

As origin rarely coincides with place of acquisition, the source of individual pieces has not been suggested unless it is well supported by evidence. Wherever specific information is not available, approximate dates have been used. These were determined by consideration of subject matter; internal evidences such as costumes, jewelry, hair styles, furnishings; and the indications supplied by such things as period style and methods of handling paint. For sculpture, the guiding factors were material, technique, and purpose.

This pioneer collection, started in the early 1930's, reflects the development of taste in collecting American folk art. Begun when little had been published on the subject it contains items which, by today's stricter definition, may not properly be termed folk art. This material, however, provides excellent opportunities for comparison in defining the limits of folk expression in the nineteenth century.

Where the following museums, historical societies, and private collections are cited in the text, they have been designated by shortened titles in current use: The Collection of Edgar William and Bernice Chrysler Garbisch; Halladay-Thomas Collection, Sheffield, Mass.; Museum of Fine Arts, Boston (M. and M. Karolik Collection of American Drawings and Prints; M. and M. Karolik Collection of American Paintings); New York State Historical Association, Cooperstown, N.Y.; Shelburne Museum, Shelburne, Vermont.

LUCKNOW.

An Introduction to American Folk Art

THE unassuming sincerity of American folk art – revealing the customs, tastes, and way of life of past generations – has unfailing appeal. To appreciate its distinctive charm, the visitor to the Abby Aldrich Rockefeller Folk Art Collection should understand something of the life and times of the society from which it grew.

Two kinds of art have flourished side by side in nearly all nations. Very often their courses have run independently of each other. One we call fine art. Created by the great masters largely for the rich and ruling classes and the church, fine art served the Doges of Venice and the Kings of France. In America it served the gentry of the South and the merchant princes of New England. It was sponsored by the great families of great states.

The other category includes American folk art. This is the art of the people – often anonymous or forgotten men and women. In the first group we see the glory and majesty of the ages. In the second we discover the character and interests of a people and the forces that molded their lives.

American folk art is not an unskilled imitation of fine art. This must be stressed for in it lies the personal flavor of folk art. It lives in its own world and is responsive to its own surroundings. It was produced by amateurs who worked for their own gratification and the applause of their families and neighbors, and by artisans and craftsmen of varying degrees of skill and artistic sensitivity who worked for pay.

The phrase "folk art" in the title of the Abby Aldrich Rockefeller Folk Art Collection is, we believe, more explicit than other terms currently used to define material of this kind. It is sometimes spoken of as "popular art," but folk art assumes the presence of an original artist whereas popular art includes products of the printing press. Currier & Ives, for example, produced popular art. The phrase "primitive art" is also used, but this has a wide range of meanings. It is applied to the often highly developed skills of prehistoric peoples, to the work of dedicated amateurs, and to the consciously naive style of such internationally recognized artists as the Douanier Rousseau. While all American folk art was "provincial art" in the sense of being remote from the cultural centers of Europe, that phrase suggests rural as contrasted with urban origin, and in this sense is inexact. Folk art flourished in the towns as well as in the country and was not restricted by geographical limitations.

New England was the richest center of folk art because it was richest in craftsmen – woodworkers, metalworkers, and painters. Folk painters flourished, also, in New Jersey, the Hudson River Valley, and throughout the German sections of Pennsylvania, and moved westward with the pioneers.

In the South there is less evidence of folk art. The sophisticated agrarian society maintained there held close cultural ties with Europe, was strongly influenced by England and France, and to a certain extent patronized foreign-born artists. The economy of the South did not greatly encourage the free artisan, and craftsmen who settled there were often forced from their trades by sparse population and a poor market for handcrafts.

Artists from the North, however, found ample patronage in southern cities. Cephas Thompson made annual winter tours to paint in Richmond, Alexandria, and Charleston. William M. Prior of Boston traveled with his son along the Atlantic coast, eventually reaching Baltimore where several of his signed pictures have been found. Rufus Porter, Yankee itinerant artist and inventor, traveled southward on foot in 1819. Painting portraits with the aid of a *camera obscura* which he carried in a hand cart, he made his way to Harrisonburg, Virginia.

Ornamental interior painting, as well as portraiture, was widely advertised in southern newspapers. Examples found in Maryland, Virginia, Kentucky, and the Carolinas indicate that traveling artists roamed the southern countryside offering to decorate woodwork and walls. However, climatic conditions, ravages of war, and the reputed custom of transferring outmoded furnishings to slave quarters all have contributed to the apparent scarcity of folk art in the southern states.

It is, therefore, in the North that the development of the folk art tradition may best be traced. Close to the people, it quickly responded to changes in social conditions. It continually reflected the march of time and, therefore, takes us on excursions into the history of people and regions.

The comparatively few portraits of seventeenth-century New England which have survived were executed by limners, mostly foreign-born, who worked in the craft tradition of the sign painter rather than in the formal manner of the academic artist. By the second half of the century, this style of painting – simple and ingenuous – had appeared in America.

During the first half of the eighteenth century, however, the materialistic tastes of the prosperous Colonials prompted them to demand more elegant portraiture. They were not satisfied with the severe paintings which had pleased their predecessors. Such artists as the Englishman, J. Cooper, and the New York patroon painters supplied wealthy patrons with likenesses which strove to imitate the style and composition of European engravings. These pseudo-sophisticated paintings were as lacking in academic proficiency as they were in the inherent sincerity of true folk expression.

Before the close of the Revolution a change in social outlook occurred which can be sensed in the portraits of the time. The sitter gradually relinquished his wish to be depicted in the guise of an aristocrat. He preferred to be portrayed as an individual in the society he had helped to form. Often he posed with the ledgers, tools, or other symbols of his trade prominently displayed. By 1800 countless small town ministers, doctors, merchants, and farmers in the new United States were confidently sitting for their house-and-face-painting neighbors or employing the services of a traveling artist.

Landscape painting appeared in colonial America during the first half of the eighteenth century. Executed on canvas, or applied directly to the paneled chimney breast, decorative overmantel panels became a familiar part of interior architecture. They were painted by skilled artisans who imitated the fanciful scenes found on contemporary English woodwork. But as the eighteenth century progressed, interest in these traditional themes waned, and American motifs and scenes were introduced.

American ships of the 1700's carried elegant figureheads and elaborate stern carvings which followed the English tradition. Eighteenth-century carvers used classic models for their figureheads, which began to reflect an American style after the Revolutionary War. But in the nineteenth century, responding to the social forces of the expanding nation, everyday figures in contemporary costume became typical.

Between 1825 and 1850 folk art, in every medium, flowered in America. To the ranks of the professional painters and carvers were added the students whose drawing school instruction had provided them with the rudiments of artistic skill and appreciation. Still-life and religious compositions, portraits, and landscapes, executed in oil, watercolor, or pastel were produced in ever-growing quantity. But before the middle of the nineteenth century the effects of the machine became apparent in every branch of the arts. New mechanical processes were destined to supplant the handwork of the craftsman. Lithographs, daguerreotypes, and multiple iron castings eventually satisfied the desire for pictures and sculpture.

The traveling painter, who supplied family portraits in response to the social and sentimental requirements of his patrons, lost his market when early photography provided a substitute.

The illumination of birth and baptismal certificates was the response of the Pennsylvania German schoolmaster to the demands of tradition, but when the English school system superseded the German, the art of "fractur writing," as it is called, long since outmoded in Europe, gradually disappeared also from Pennsylvania.

The mourning picture painted by the schoolgirl was a convention of the early nineteenth century. When, however, the N. Currier "in memoriams" of the 1840's provided all the stock elements in lithographic form, there was no longer a need for hand-painted memorials.

The woodworker who produced a ship's figurehead was answering a demand which was part of the seafaring tradition of his own and all preceding times, but when steam supplanted sail, and iron replaced wood, both figurehead and carver gradually disappeared.

For almost one hundred years the works of the itinerants, the schoolgirls, and the "Sunday painters" of the early nineteenth century were overlooked by collectors. However, artistic sensitivity and an interest in the way of life of our forefathers stimulated the rediscovery of these paintings and carvings which had been gathering dust in attics and barns. They emerged slowly at first, but their appealing qualities soon resulted in the formation of folk art collections.

Mrs. Rockefeller's enthusiastic interest in the field was encouraged by Edith Gregor Halpert and Holgar Cahill, both of whom assisted her in assembling this Collection. Virtually all of its early showings were arranged by Mrs. Halpert who also prepared the first catalogue of the Collection when it was placed on public exhibition in Williamsburg on April 1, 1935.

To the Reader

JUST prior to the publication of *The Abby Aldrich Rockefeller Folk Art Collection*, certain supplementary information and errata were brought to the attention of the publisher. There were also suggestions that the bibliography be expanded to include additional publications which will further the reader's knowledge and understanding of American folk art and the Abby Aldrich Rockefeller Folk Art Collection. This material is presented here in leaflet form, perforated so that the pages may be detached and inserted in context within the book.

ERRATA

Page xvi, line 16. *For* Holgar, *read* Holger.
Page xvi, line 18. *For* when, *read* after.

ADDENDUM

Page xvi.

The first comprehensive exhibition of the Collection (lent anonymously by Mrs. Rockefeller) was presented by the Museum of Modern Art, New York, in 1932, under the direction of Mr. Cahill and was subsequently sent on tour to six other cities. Many objects in the Collection had first been shown at the Newark Museum in two large exhibitions organized by Mr. Cahill in 1930 and 1931. Mr. Cahill also directed the installation of the exhibition in the Ludwell-Paradise House in Williamsburg in 1935. A number of works were also exhibited at the Downtown Gallery and the American Folk Art Gallery, New York, by Mrs. Halpert in 1931 and thereafter.

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LUCKNOW.

PAINTINGS IN OIL

Paintings in Oil

The "House, Sign, and Fancy Painters" of early America were the counterpart of the painter-stainers of London whose skilled profession was a respected trade, but not considered an art. Taught by apprenticeship in the eighteenth century, these painters did all manner of fancy or ornamental work, including coach and ship painting, emblazoning of heraldic devices, architectural painting, gilding, japanning, varnishing, and lettering. They were well trained, versatile, and "took likenesses" whenever the opportunity arose.

Some idea of the wide variety of work done in a small New England town is suggested by a typical advertisement appearing in the *Connecticut Courant* in 1801. It read: "Luther Allen, limner, Enfield, Connecticut. Portrait painting in oil of all sizes from busts to full figures, Painting with pastels or crayons, miniature painting, hair work, etc. Coach and carriage painting, embellished with gilding and drawing. Sign painting, lettering with gold leaf, and smalting. Clock face painting."

After the Revolutionary War demand for family portraits increased, and many young craftsmen quickly turned their talents to portraiture.

There is little information concerning the training of these men, but it appears that most of them received at least some professional instruction. Joseph W. Stock, for example, studied for several months with a pupil of the self-taught Chester Harding, who showed him how to prepare his palette and loaned him portraits to copy. Edward Hicks, well-known for his paintings of "The Peaceable Kingdom," began his career as a coachmaker's apprentice.

Few nineteenth-century rural communities could support a full-time portrait painter; so a man either moved his home from place to place, painted in conjunction with some other occupation, or took to the road for at least a part of every year.

Itinerant artists were sometimes referred to as "travelers" in contemporary accounts. In company with tin peddlers, weavers, and other "hawkers and walkers," their visits were eagerly awaited by country people as they provided welcome contacts with the outside world.

Travel was usually by foot, horseback, or horse and cart. After 1850, however, William M. Prior utilized the railroad. He packed his canvases into a large chest which he took by train to a central point. Leaving the chest stored in the depot and carrying with him as many canvases as he could, he set out on foot into the nearby country in search of patronage.

Arriving in town an itinerant took quarters at a rooming house, established himself at the local inn, or was invited to stay at the home of a prospective client. If the family was large, the last arrangement might be stretched out advantageously for weeks, since board and lodging were added to his fee. If he stayed at the inn, the landlord might expect the artist to decorate the inn walls with landscapes or stenciled patterns in return for his accommodations.

The artist usually made his presence known by a notice in the local paper or by distribution of a printed handbill such as the following: "Portrait Painter, / M. W. Hopkins, / Limner, / Will pursue his profession in this place for a short time / Ladies and Gentlemen are respectfully invited to call at his room and examine specimens of his work / T. C. Strong's Print, Albion [N.Y., 1833]."

Barter played an important part in many of these transactions, for hard cash was a scarce commodity in rural districts. Joseph Badger, the eighteenth-century Boston portrait painter, settled his account for "a Hatt and sundrys" with Daniel Rea, the tailor, by giving him a "picture and a pair of fire buckets." William M. Prior drew a picture of his barber in Portland, Maine, on January 8, 1835, indicating on the back that it was "painted for three months' shaves."

Prices for portraits during the first half of the nineteenth century varied from $3.00 to $25.00, while profiles which required less time "to take" could be had for $1.00 apiece.

It is apparent from the portraits that accurate anatomical draftsmanship was not required by the client. On the other hand, the folk artist often possessed an ability to interpret the personality of his sitter with keener insight than that of his formally trained contemporaries.

Although unschooled in the rules of academic art, folk painters were not unaware of the artistic conventions of their time, and often used classic columns, draped curtains, and romantic landscape backgrounds to good effect. Ladies were posed with books, fans, and flowers. Men were commonly shown with some object or symbol of their calling – a ship or spyglass, book or ledger. Children held flower baskets, dolls, whips, or other toys.

If suitable clothing or jewelry was not owned by the sitter, the artist was free to insert what seemed appropriate, which explains the similarity of gowns and accessories often to be seen in the work of a single painter. Because of his technical limitations, it was also safer for him to arrange compositions in a familiar manner than to attempt uncertain innovations. Such repetitions of pose and costume account for the often-repeated assertion that the artist painted a stock of unfinished bodies during the off-season, and added individual heads during his summer travels. Journals and account books of traveling artists do not support this legend, and the finding of uncompleted sketches of heads (rather than headless bodies) suggests that most of the figures were painted from life.

Many artists made their own frames. One of Prior's original labels advertised picture, frame, and glass for the all-inclusive price of $2.92. Gold frames, available separately, cost his customers in Bath, Maine, from $3.00 to $10.00 in 1830. Sometimes frames were bought by the painter from a local cabinetmaker. Prices of the 1820's are suggested by such entries as the following, in the account book of Chapman Lee of Charlton, Massachusetts (collection of Old Sturbridge Village): "12 likeness frames, $1.50, one landscape ditto, 25¢."

Many folk artists preferred fancy-painted frames for their pictures. Marbleizing, graining, sponging, and delicate gold freehand painting were among the methods used, as well as stenciling with bronze powders in the manner of chair decoration. Frames of this type, used by Erastus Salisbury Field, are believed to have been painted by the artist. Other painters, such as Edward Hicks, applied decorative borders directly on their canvases in place of framing.

Folk landscapes were concerned primarily with historical scenes, painted from memory or imagination; allegories; religious subjects based on Bible stories; or incidents pertaining to the lives of clients. *Gleason's Pictorial Drawing Room Companion*, illustrations by W. H. Bartlett for Willis' *American Scenery*, and other prints were also sources for many of these pictures.

With present-day interest in a documentary approach to the study of early American life, pictorial sources in the form of genre paintings have assumed increasing importance. Constantly aware of his environment the folk painter faithfully recorded costumes, interior details, and familiar phases of daily life which are important to the study of our social history. Perspective might be faulty or the figures lacking in proportion, but the details of the life around him are usually clearly reflected in the work of the folk artist.

[1]

WILLIAM HOWARD SMITH

1838

(Companion to No. 2)

Joseph Whiting Stock, 1815–1855

(Massachusetts)

Oil on canvas. 52¼″ × 35⅞″. A photograph of the original canvas before relining shows the inscription: *Wm. Howard Smith, aged 5 years 7 months. Painted June, 1838 by J. W. Stock.*

Illustrated in the book held by the subject is an engraving of a battle scene. In it British troops, identified by the Union Jack, are advancing against a group of whites and Indians. This engraving is attached to the painting in the manner of a collage.

David and Harriet (Griffin) Smith, William Howard's parents, came to Springfield, Massachusetts, in 1827. There David established himself in the carriage business. His firm made stage coaches which were shipped as far south as Virginia. William eventually bought the business from his father, and one of his carriages was later associated with the Duryea invention of the "horseless buggy."

Born in Springfield, Massachusetts, on January 30, 1815, Joseph Stock suffered a serious injury at the age of eleven years, which necessitated his using a moveable chair for the rest of his life. In 1832, he began to study painting with a pupil of Chester Harding, and within two years completed fifty-one pictures, including originals and copies. After 1836, his health began to improve, and he was able to travel to neighboring towns where his usual charge for a likeness was $8.00. He also executed anatomical drawings for his physician, receiving $65.00 for six full-length figures in 1840. Stock died in Springfield on June 28, 1855.

In his journal, Stock makes mention of the following types of pictures for which he might accept commission: portraits, portraits "from corpse," miniatures, landscapes, anatomical drawings, and transparent window shades. According to this record he painted more than 900 pictures between 1832 and 1846. An entry of 1838 in the amount of $12.00 each for two paintings of "David Smith's son and daughter" pertains to this picture and its companion.

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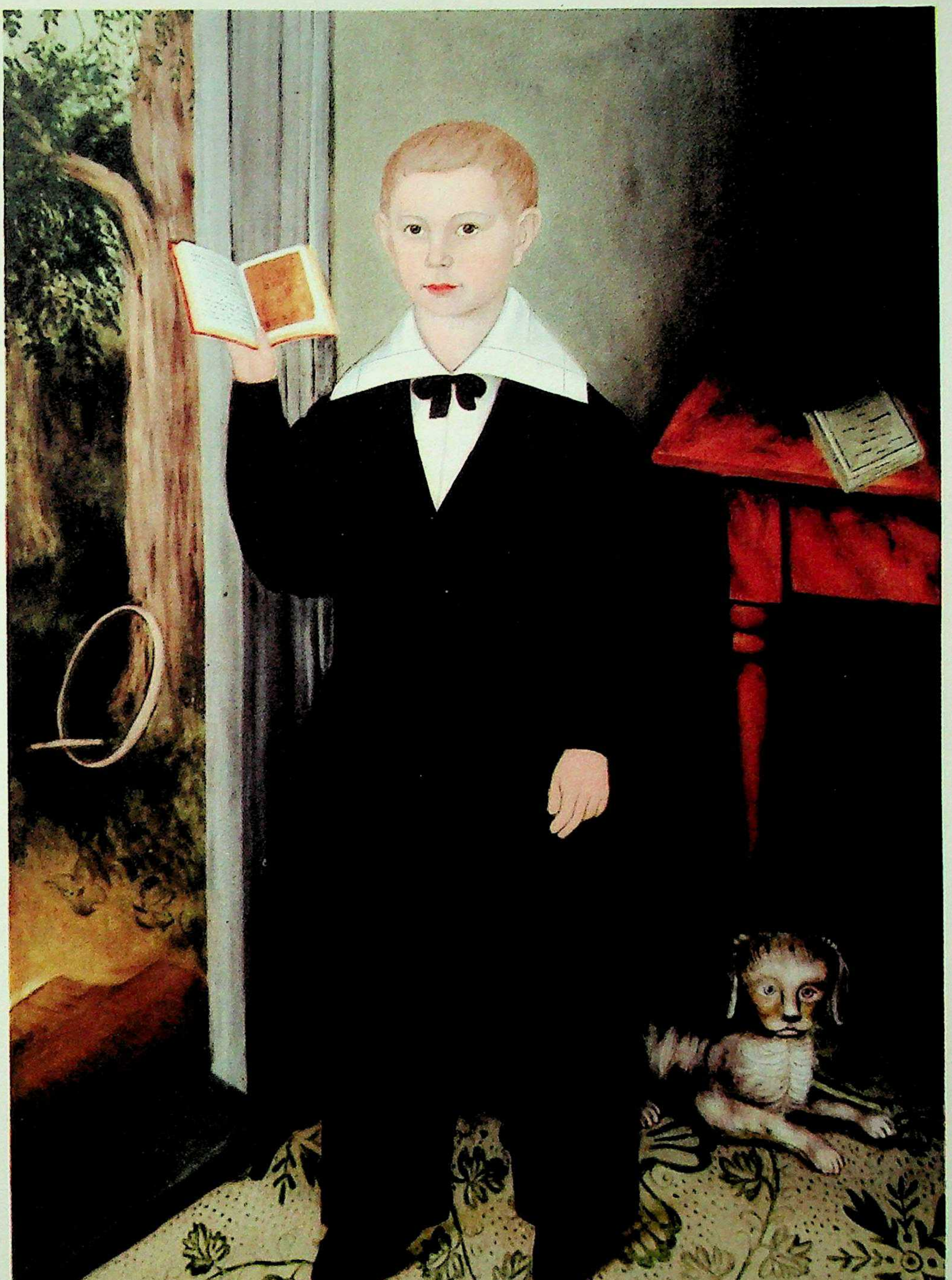


[2]

MARY JANE SMITH

1838

(Companion to No. 1)

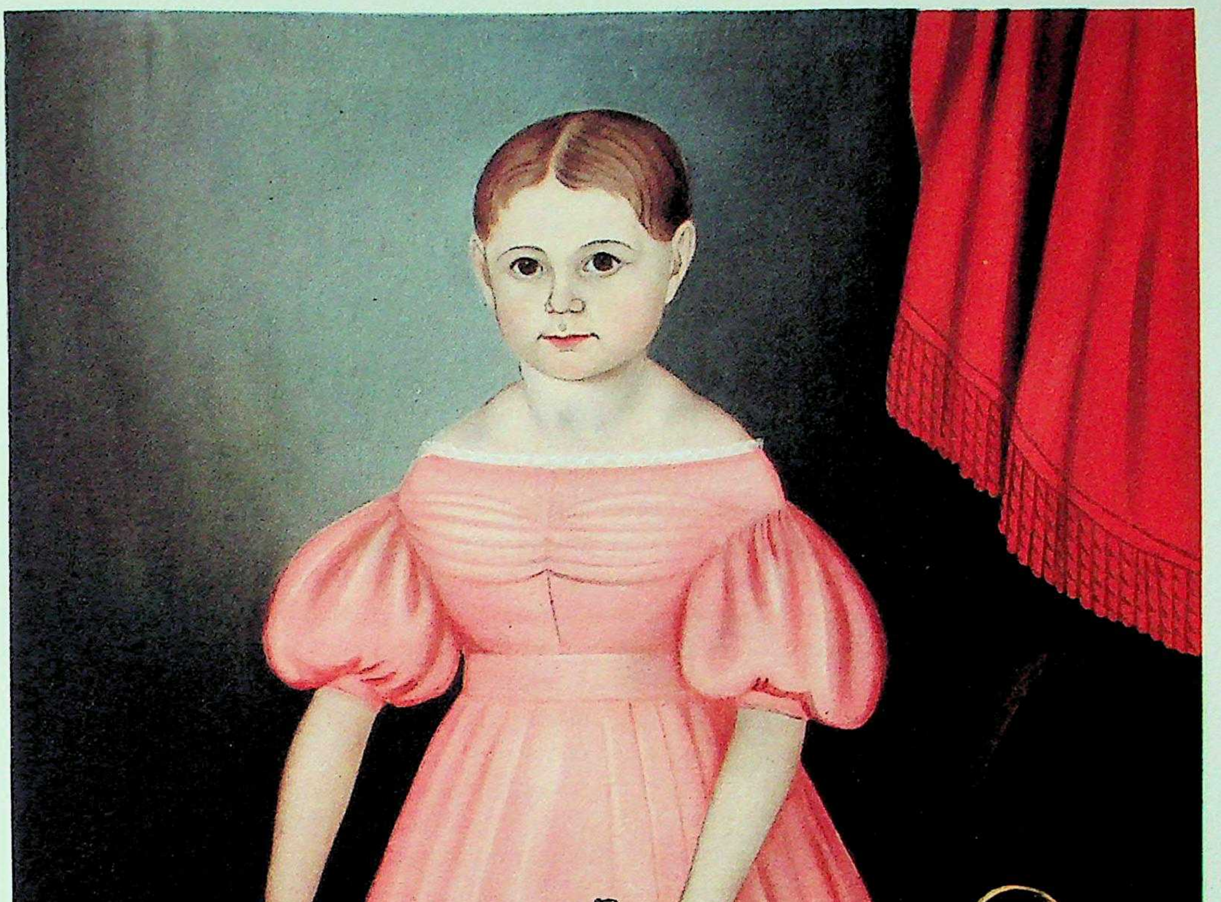
Joseph Whiting Stock, 1815–1855

(Massachusetts)

Oil on canvas. 42″×30⅛″. A photograph of the canvas before relining shows the original inscription: *Mary Jane Smith, aged 2 yrs. 4 months. Painted June 1838 by J. W. Stock.*

Mary Jane Smith was the daughter of David and Harriet (Griffin) Smith of Springfield, Massachusetts, and sister of William Howard Smith. She died at the age of eighteen years from an illness contracted while working at a Methodist revival at the Pynchon Street Church. Her father was an ardent Methodist, and Mary Jane is said to have inherited his religious fervor.

For biography of the artist, see No. 1.



[3]

A. DICKSON ENTERING BRISTOL IN 1819

1851

Alexandr Boudro[*u*]

(Pennsylvania)

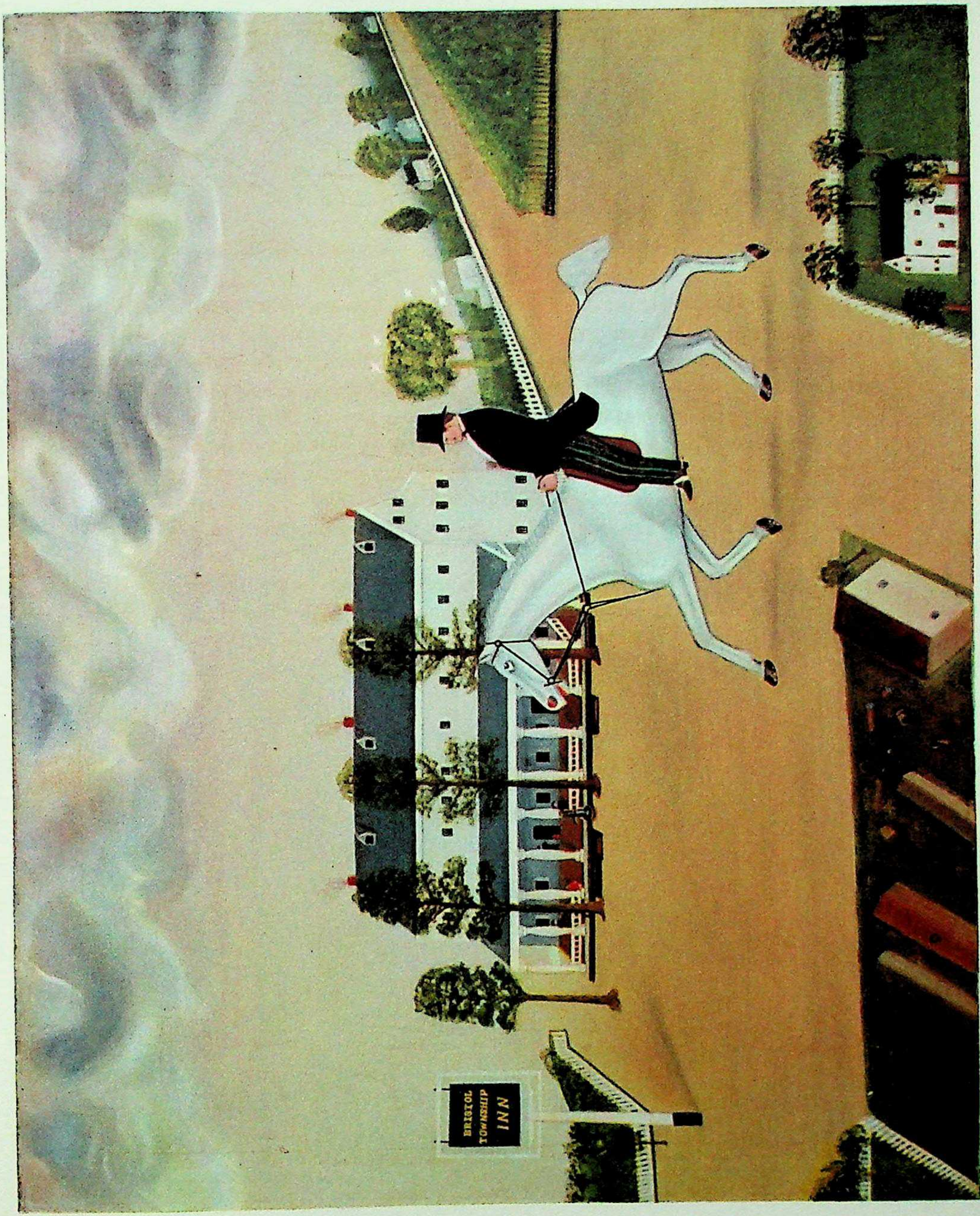
Oil on canvas. 21″×26″. On the back is inscribed: *Alexandr Boudro*[*u*] *Painter 1851 No. 7.*

Although positive identification of the subject is not available, the title has been supplied by the previous owner, a member of the Dickson family.

Because of the problems he encountered in painting this picture from a single vantage point, the unskilled artist foreshortened the structures in the foreground, thereby offering an unobstructed view of the village square. This bird's-eye view of the roof tops, in turn, permitted the introduction of appropriate symbols to identify the blacksmith shop and other occupational buildings which were important aspects of the local scene, possibly associated with A. Dickson.

Another plausible analysis might be the interpretation of the two lower scenes as vignettes associated with the principal picture.

In 1820 a Bristol Township Inn is known to have been situated on Second Street Pike in McCartersville, which at that date was one of the communities in Philadelphia County. In 1854 the city expanded to the county limits, and McCartersville became a part of the northeastern section of Philadelphia.


BRISTOL
TOWNSHIP
INN

[4]

HENRIETTA FRANCES CUTHBERT

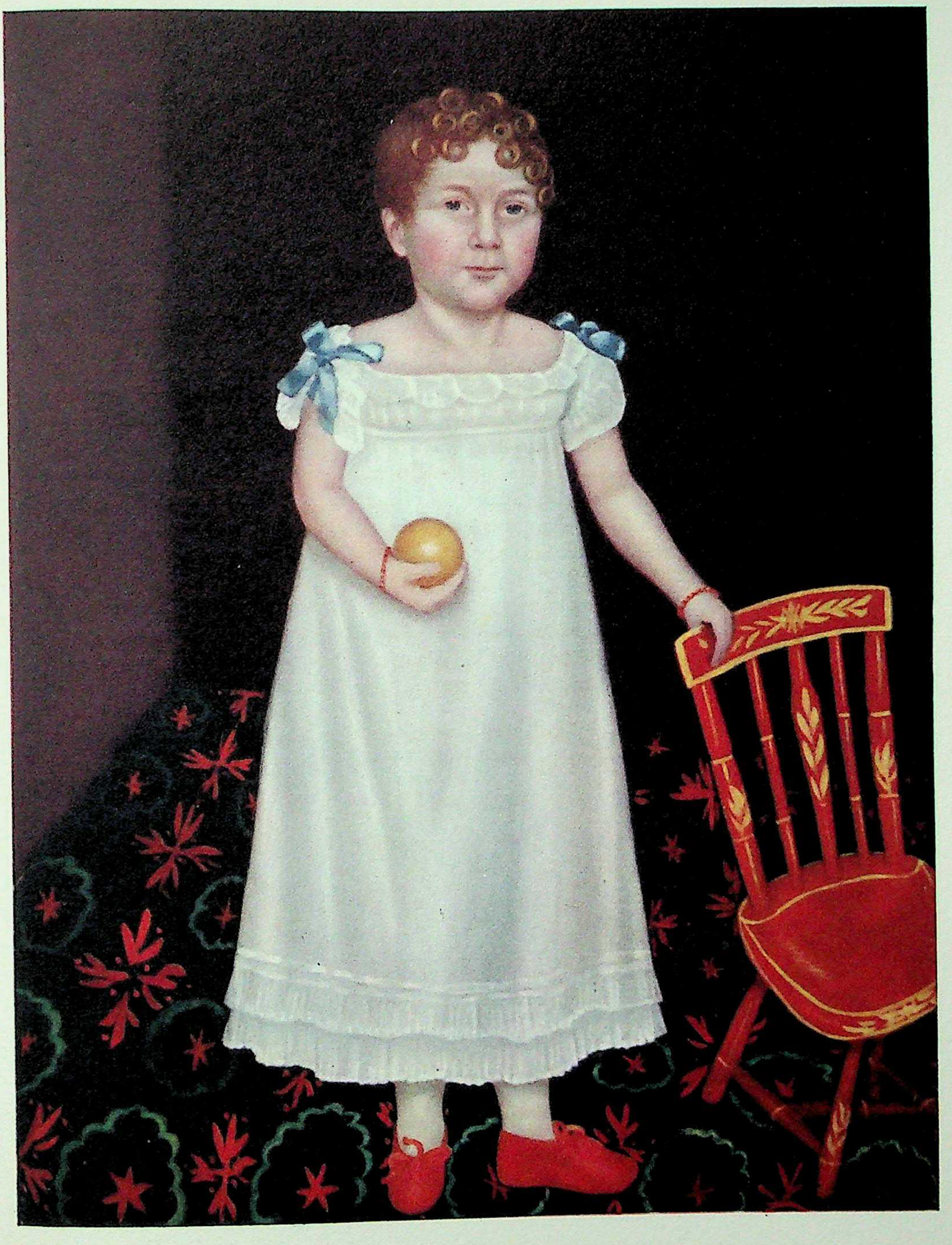
c. 1816

Artist unknown

Oil on canvas. 36⅛″×27½″. Folk artists, some of whom were also furniture decorators, frequently included painted accessories, such as the chair shown here, in their portraits. Painted furniture was extremely popular between 1800 and 1840, and children's chairs were made in the same styles as those of their elders.

Henrietta was born in Norfolk, Virginia, on July 3, 1813. She was the daughter of Frances (Bragg) and James Cuthbert, and a descendant of the Talbot and Wythe families. On May 17, 1832, she married Dr. Francis Taliaferro Stribbling of Staunton, Virginia. She died February 28, 1889.

This portrait was presented to the Collection by Miss Louise Powell, Staunton, Virginia.



[5]

BABY WITH DOLL

1840–1850

Attributed to *Sturtevant J. Hamblin*

(Massachusetts)

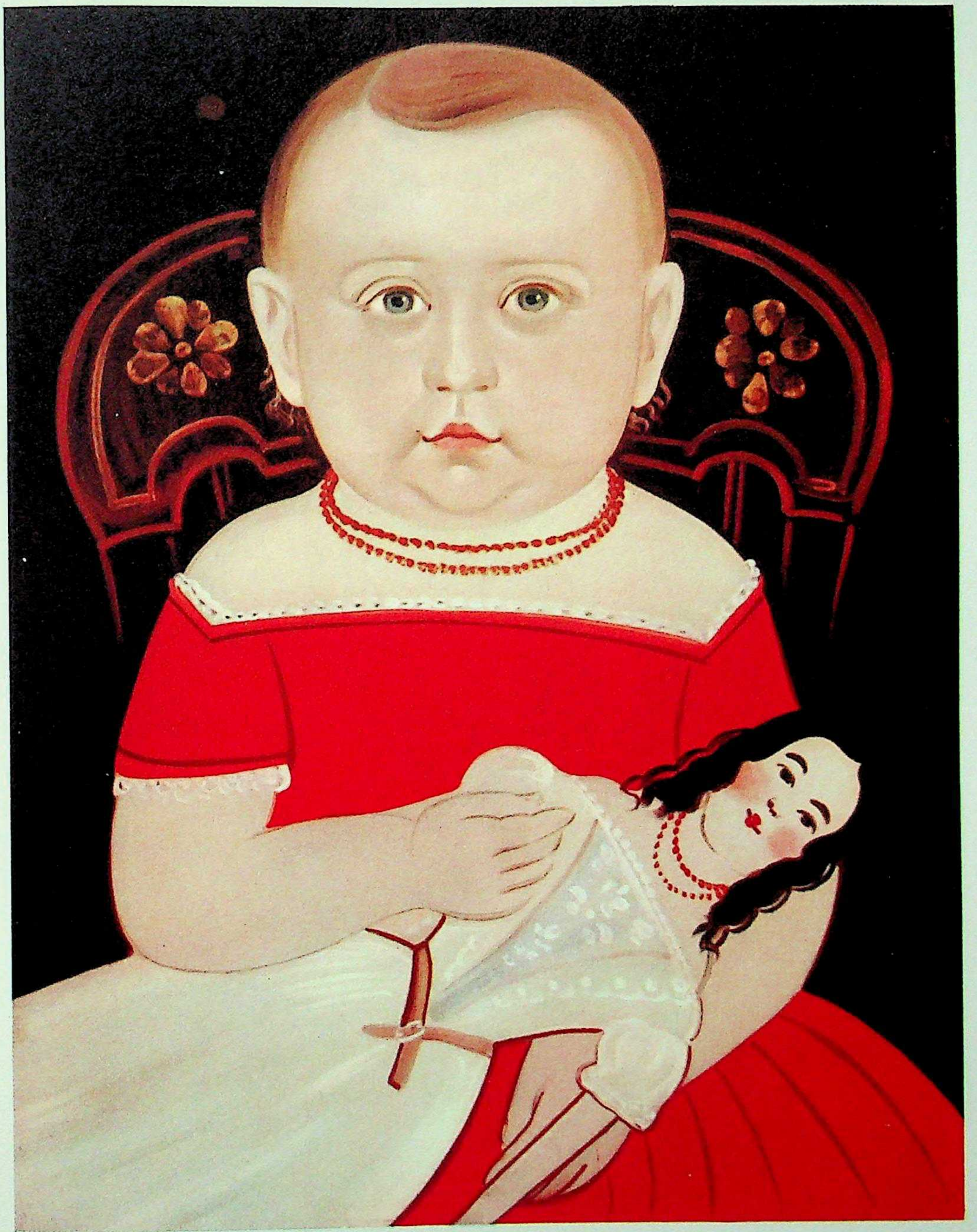
Oil on academy board. $15\frac{3}{4}'' \times 12\frac{1}{4}''$. Dolls of the nineteenth century were always dressed according to the prevailing fashion, and here for example the doll's necklace matches that of the child.

Sturtevant Hamblin was one of the third generation of painters to begin their careers in the vicinity of Portland, Maine. In 1828, Sturtevant's sister, Rosamond, married the painter William M. Prior, and by 1841 the Prior and Hamblin families had moved to Boston where they lived and worked together until 1844. Three of the Hamblins designated themselves as "House, Sign, and Fancy Painters," and at one time the Boston Directory listed as many as six related Hamblins, some of them the fourth generation to engage in the painting trade. Sturtevant, however, set himself up as a portrait painter until he changed his occupation to dealer in "Gents Furnishings" in 1856.

It is probable that Sturtevant was a pupil of his brother-in-law, William M. Prior. Their style of painting is similar, and sometimes attribution is difficult to establish, particularly as Hamblin rarely signed his work. Signed portraits by Hamblin are to be seen in the Garbisch Collection and Halladay-Thomas Collection.

Reference: Little, Nina Fletcher. "William M. Prior and His In-laws, the Painting Hamblens" [Hamblins], *Antiques*, LIII, No. 1 (January 1948), pp. 44–48.

State Museum,
LUCKNOW.



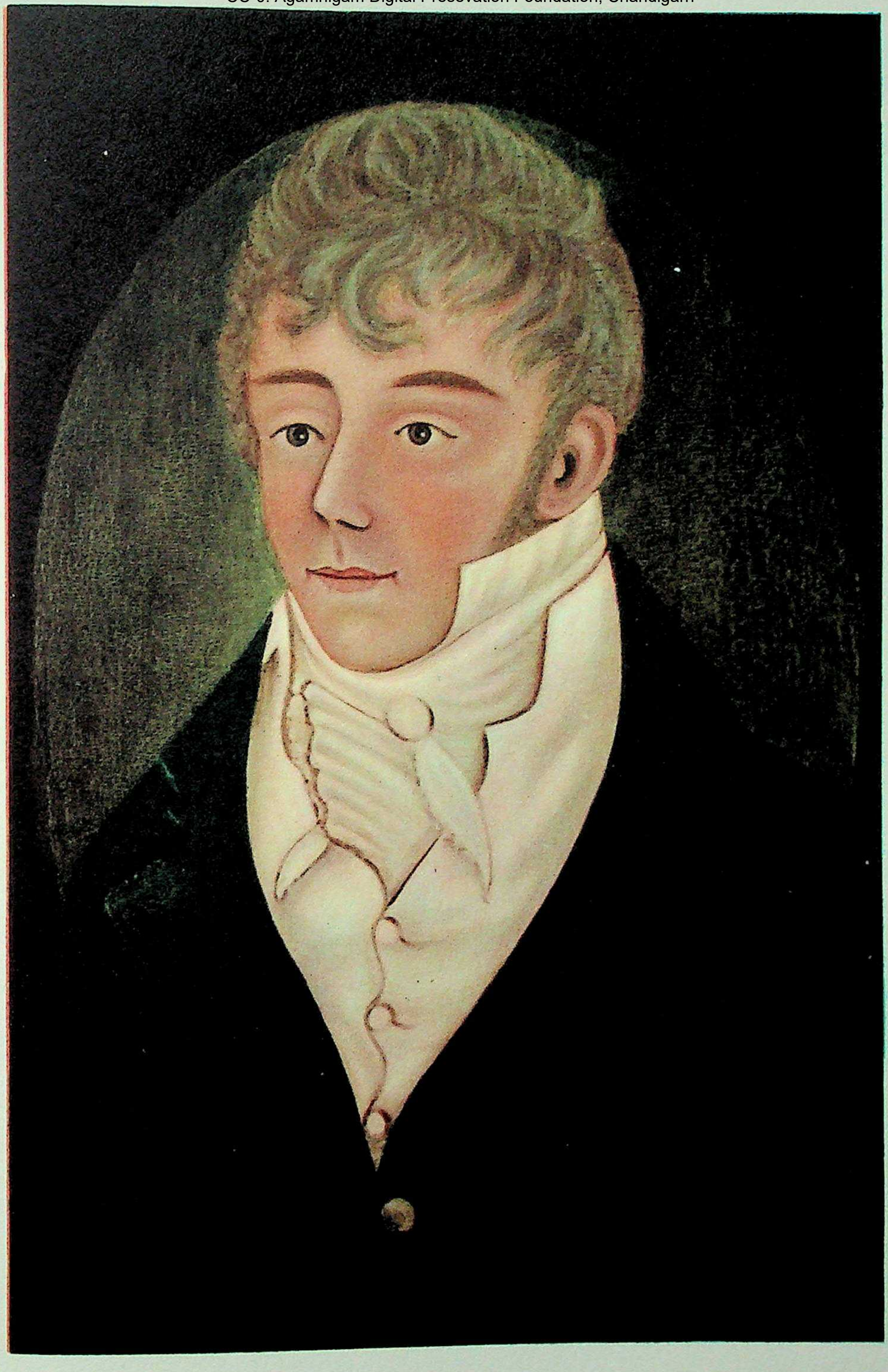
[6]

THE DANDY

c. 1810

Artist unknown

Oil on wood – pine. 30″ × 19½″. The hair style of the subject – ends brushed over the forehead and cheeks, short side whiskers – indicates that this painting was executed soon after 1800. At that time ruffled shirts were still being worn with stocks. Oval portraits were characteristic of the last quarter of the eighteenth century, and here the tradition has been carried over into the nineteenth century.



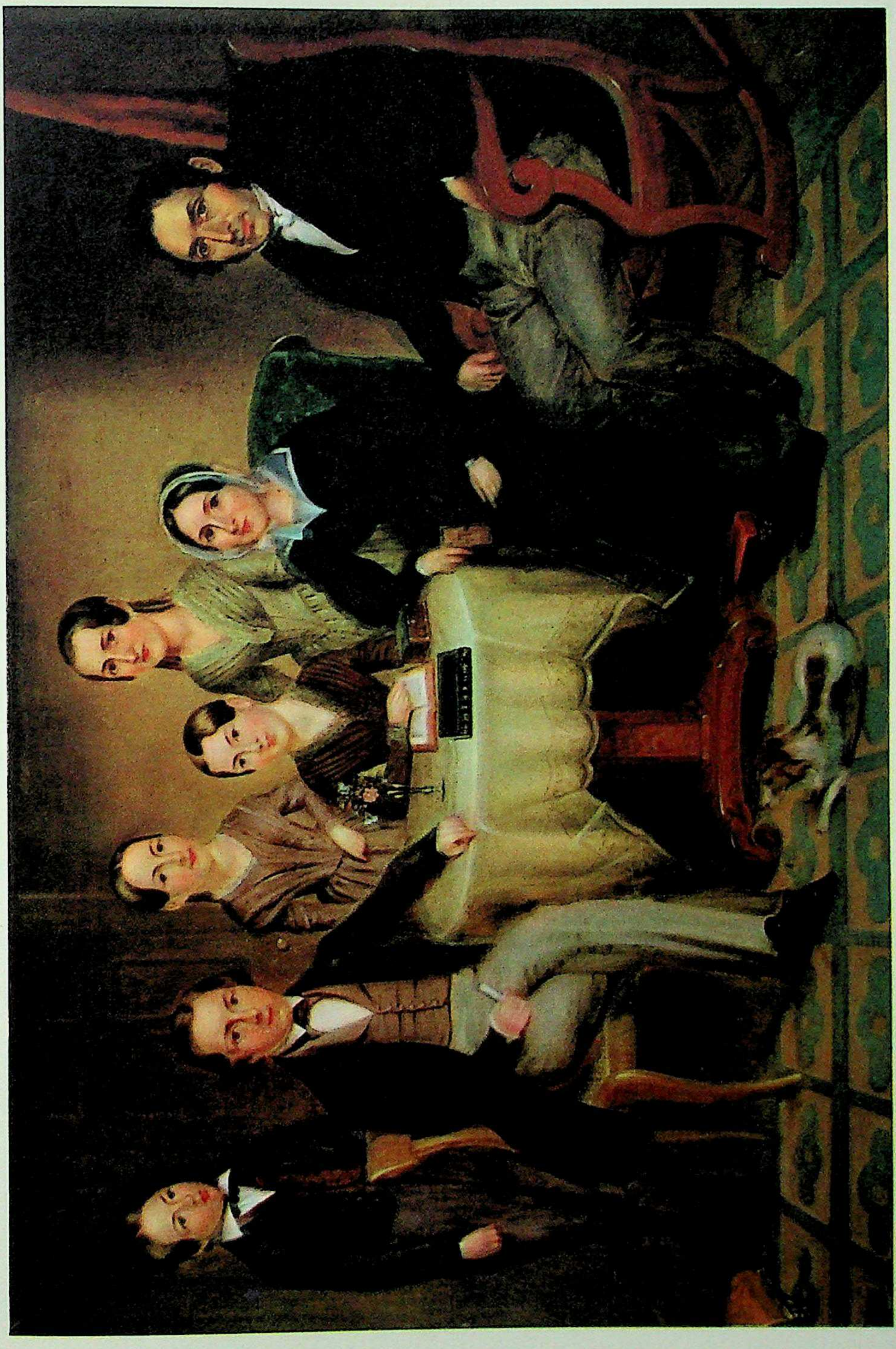
[7]

THE ADAMS FAMILY

1850–1860

Artist unknown

Oil on canvas. 27¾″×41¾″. Group portraits such as this reflect photographic poses of the mid-nineteenth century.



[8]

THE RESIDENCE OF DAVID TWINING 1787

1845–1848

Edward Hicks, 1780–1849

(Pennsylvania)

Oil on canvas. 27″×32″. *THE RESIDENCE OF DAVID TWINING 1787.* is lettered on the original frame below the picture.

The Twining farm with its large acreage was Edward Hicks' boyhood home. It was located in Bucks County between Newtown and Attleborough, now known as Langhorne, and today remains very much as it looked in the artist's lifetime. During his later years he painted several versions of this scene from memory.

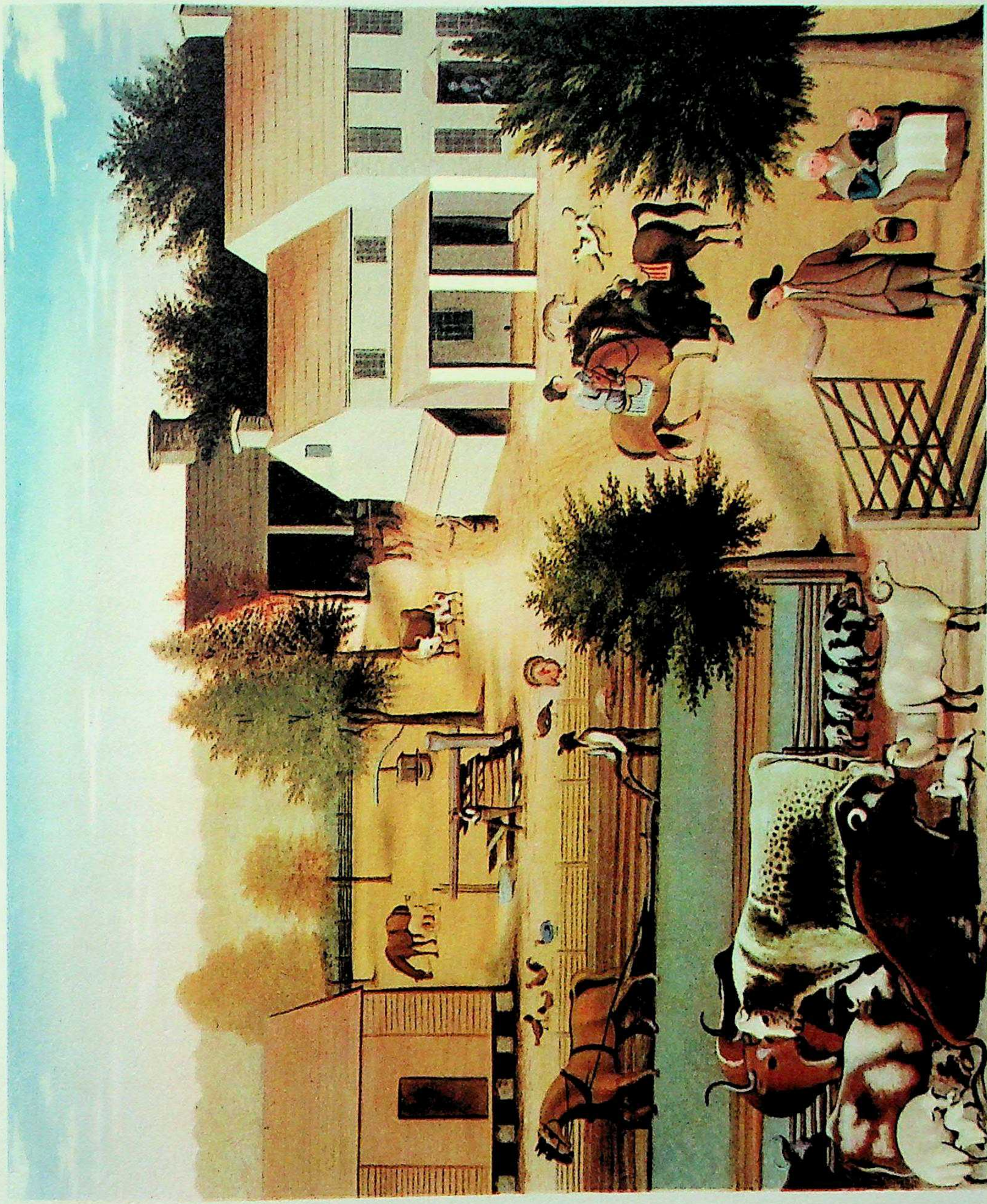
At the right may be seen the stone farmhouse of David and Elizabeth Twining; in the doorway stands their daughter Beulah, Hicks' favorite "adopted sister." David Twining is standing at the gate, and beside him sits his wife reading from the Scriptures to little Edward Hicks, at her side. Mary Twining and her husband Jessie Leedom are shown with their horses, surrounded by the outbuildings and farm activities of a prosperous Pennsylvania homestead.

Edward Hicks was born in Attleborough, Bucks County, Pennsylvania, on April 4, 1780, the son of Isaac and Catherine (Hicks) Hicks. After the death of his mother, when he was little more than a year old, his father was unable to keep the family together, and in 1783, David and Elizabeth Twining took the child to live with them at the Twining farm. The Twinings were staunch Quakers as was Edward's paternal grandmother.

When he was thirteen years of age, Edward was apprenticed to a local coachmaker and went to live in his home in Attleborough. After serving his seven years apprenticeship, he went into partnership with a coachmaker and painter in Milford. In 1803 he married Sarah Worstall, a childhood friend, and in the same year joined the Middletown Meeting of the Society of Friends. From this time until his death on August 23, 1849, Hicks' interest in the Society of Friends increased, and he became a prominent minister who traveled at his own expense to preach. Ornamental painting was his vocation, and he gained great skill in lettering which he employed on his many sign boards and in the titles of his pictures. His large canvases depicting farm scenes, historical subjects, and his many well-known versions of "The Peaceable Kingdom" have established him as the foremost artisan-painter of his day.

REFERENCES: Bye, Arthur Edwin. "Edward Hicks," *Primitive Painters in America.* New York: Dodd, Mead & Co., 1950, pp. 39–49.

Ford, Alice. *Edward Hicks, Painter of the Peaceable Kingdom.* Philadelphia: University of Pennsylvania Press, 1952.



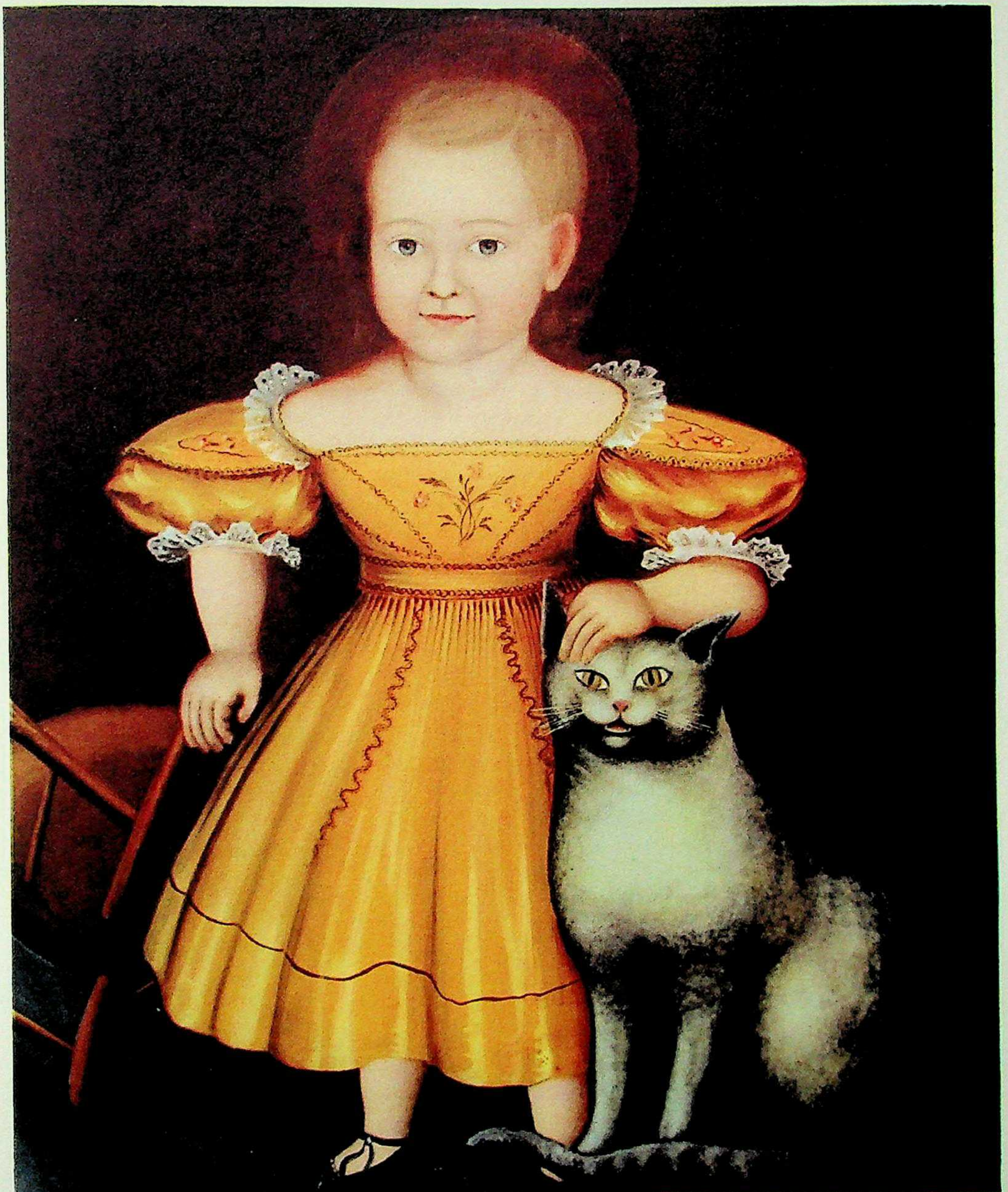
[9]

LYDIA AND TABITHA

1830–1840

Artist unknown

Oil on canvas. $28\frac{1}{4}'' \times 23\frac{3}{4}''$. The costume details, especially the flower sprays, are painted in a manner which suggests that this artist was primarily a furniture decorator, or ornamental painter, who turned to portraiture to increase his income.



[10]

JOHN MIX

1788

(Companion to No. 11)

Artist unknown

Oil on canvas. $32'' \times 25\frac{1}{2}''$. The date, *1788*, is inscribed in the notebook.

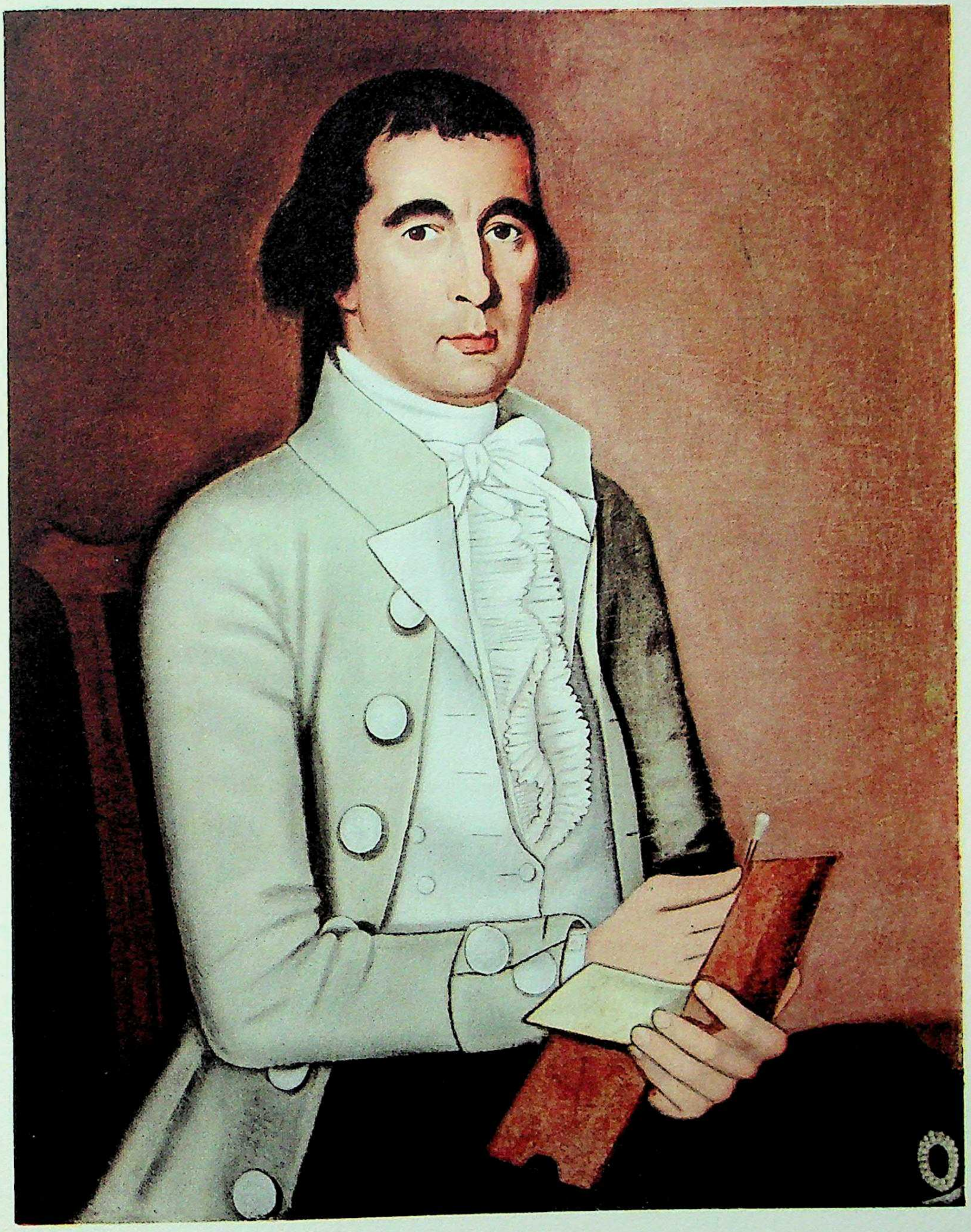
This picture exhibits many of the attributes of pose and costume associated with late eighteenth-century portraiture: the mahogany Chippendale chair, the unpowdered hair cut short across the forehead with queue behind, the ruffled shirt, and high stock. Heavy outlining of the coat is a feature of the drawing.

The Mixes were a large and prominent family, the name of Thomas Meekes (original spelling) having been included in the list of first settlers of Connecticut, 1639–1645. John is thought to have been the son of Jonathan and Mary (Peck) Mix and the brother of Jonathan, patriot and inventor. After John's marriage to Ruth Stanley, they settled for a while in her home town of New Britain, where his name appears in 1793 as a member of a committee "to devise a plan for the formation of a new school. . . ." In the 1799 tax list, his name appears as a non-resident who was assessed in the amount of $23.18.

The portraits of Mr. and Mrs. Mix have heretofore been attributed to *MacKay*, whose likenesses of Mr. and Mrs. John Bush, owned by the American Antiquarian Society, are the only signed examples of his work presently known. It appears, however, that the resemblance lies solely in the pose and costume of the two women. In an article appearing in the Fall, 1956, issue of *Art in America* Susan Sawitsky discusses the authorship of the Mix portraits, basing her conclusions on comparable pictures by two New Haven artists, Abraham Delanoy and Reuben Moulthrop. She ascribes the painting of the faces of Mr. and Mrs. Mix to Delanoy, and the completion of the figures to Moulthrop who may at one time have been Delanoy's assistant.

REFERENCES: Blake, William Phipps. *A Brief Account of the Life and Patriotic Services of Jonathan Mix.* New Haven: Tuttle, Morehouse, and Taylor, 1876, pp. 78, 79, 86.

Residents of New Britain, Connecticut, in the Year 1799, Who Paid Taxes. Printed from the original manuscript in the possession of Frank D. Andrews. Vineland, New Jersey: 1910, p. 11.



[11]

MRS. RUTH STANLEY MIX

1788

(Companion to No. 10)

Artist unknown

Oil on canvas. $32'' \times 25\frac{1}{2}''$. Although the two following separate inscriptions are recorded as having at one time appeared on the back of the original canvas, stretchers, or frame, they cannot now be authenticated owing to subsequent relining and replacement: *Ruth Stanley, born July 15, 1756. Married John Mix of New Haven.*

Sprays of artificial flowers, either fastened to the kerchief or held in the hand, were fashionable adjuncts to the eighteenth-century costume and were shown in many portraits of this period. An interesting reference to these nosegays is to be found in the *Boston News-Letter* of February 2, 1761, wherein "bosom flowers" imported from London were offered for sale in company with other personal adornments which included quilted petticoats and bags for gentlemen's hair.

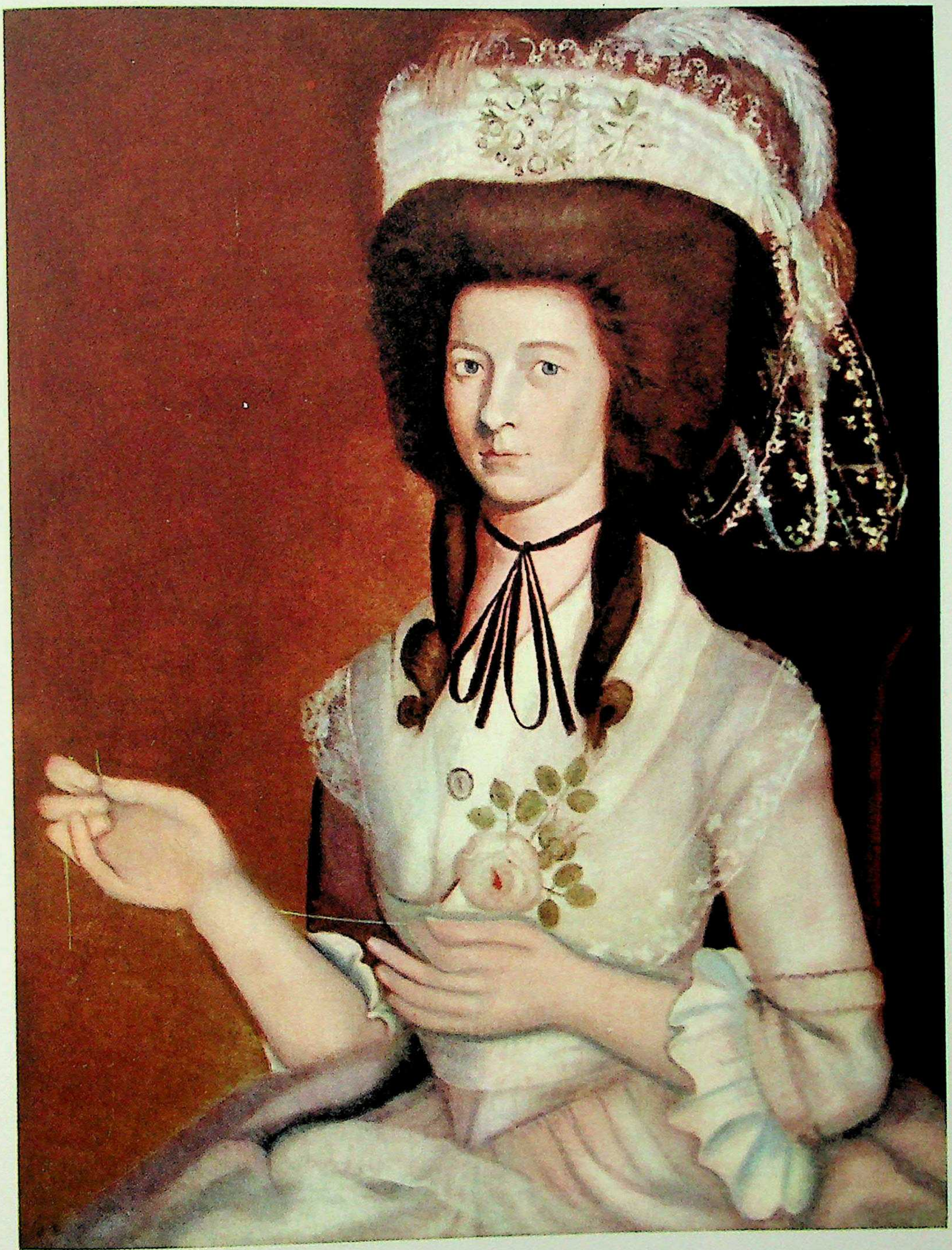
The Stanley family settled in Farmington, Connecticut, in 1645 and lived in that part of the town which in 1754 became New Britain, or the north part of Stanley Quarter. Ruth was born on July 15, 1756, the daughter of Noah and Ruth (Norton) Stanley. She married John Mix of New Haven, and they continued for a time to live in New Britain.

Although originally attributed to *MacKay*, this picture may exhibit the combined work of the New Haven artists Abraham Delanoy and Reuben Moulthrop.

See No. 10.

REFERENCE: Camp, David N. *History of New Britain*. New Britain: William B. Thompson & Co., 1889, pp. 232, 414.

State Museum,
LUCKNOW.



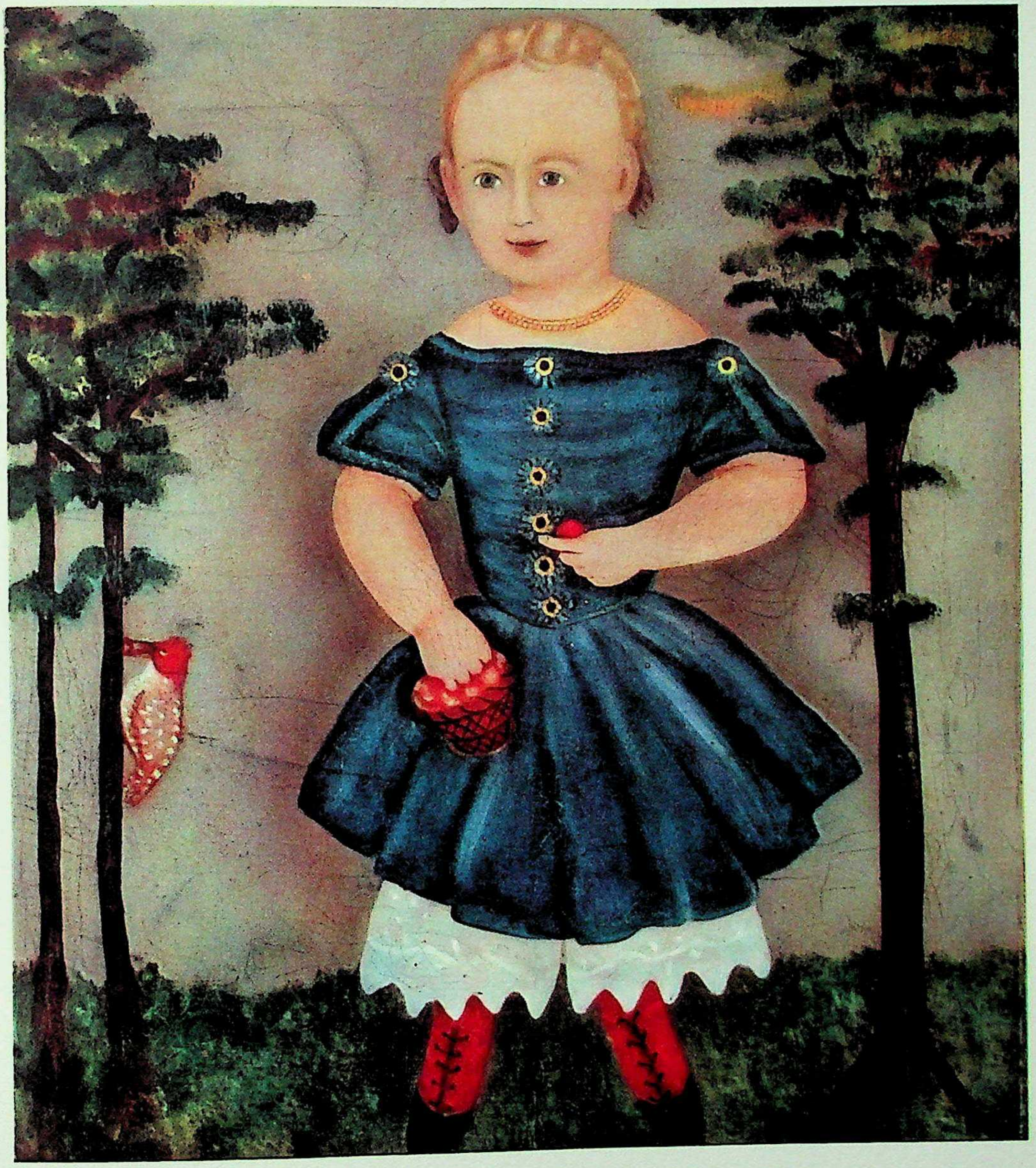
[12]

JEAN MACDONALD LEE MYERS

c. 1850

Artist unknown

Oil on canvas. 30″×26¾″. Here the artist undoubtedly wished to depict his subject in a realistic manner, but poor draftsmanship resulted in anatomical shortcomings. These, however, lend individuality without detracting from the appeal of the painting. The trees, out of proportion to both the child and the bird, were probably included as decorative adjuncts to complete the composition.

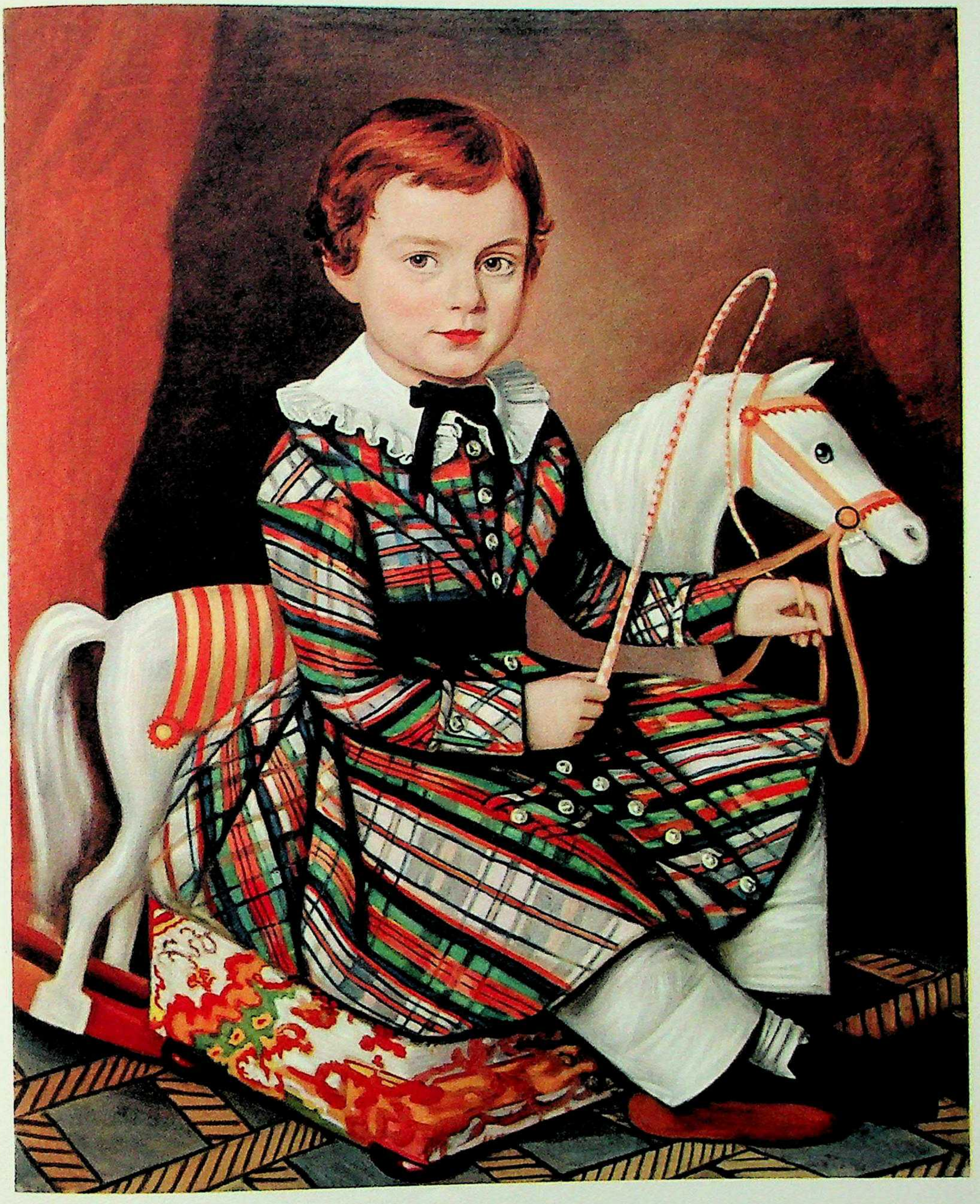


BOY IN PLAID

1840–1850

Artist unknown

Oil on canvas. 31″ × 25$\frac{3}{8}$″. It was fashionable in the 1850's for boys to wear plaid and to pose for their portraits holding toys such as a whip or hobby horse. Girls, on the other hand, were usually pictured with flowers or dolls. In the companion portrait, owned by Fruitlands Museum, this boy's sister is seated on a similar stool and holds a rose.



[14]

LEGAREVILLE, SOUTH CAROLINA

c. 1850

Portia Trenholm, 1813–1892

(South Carolina)

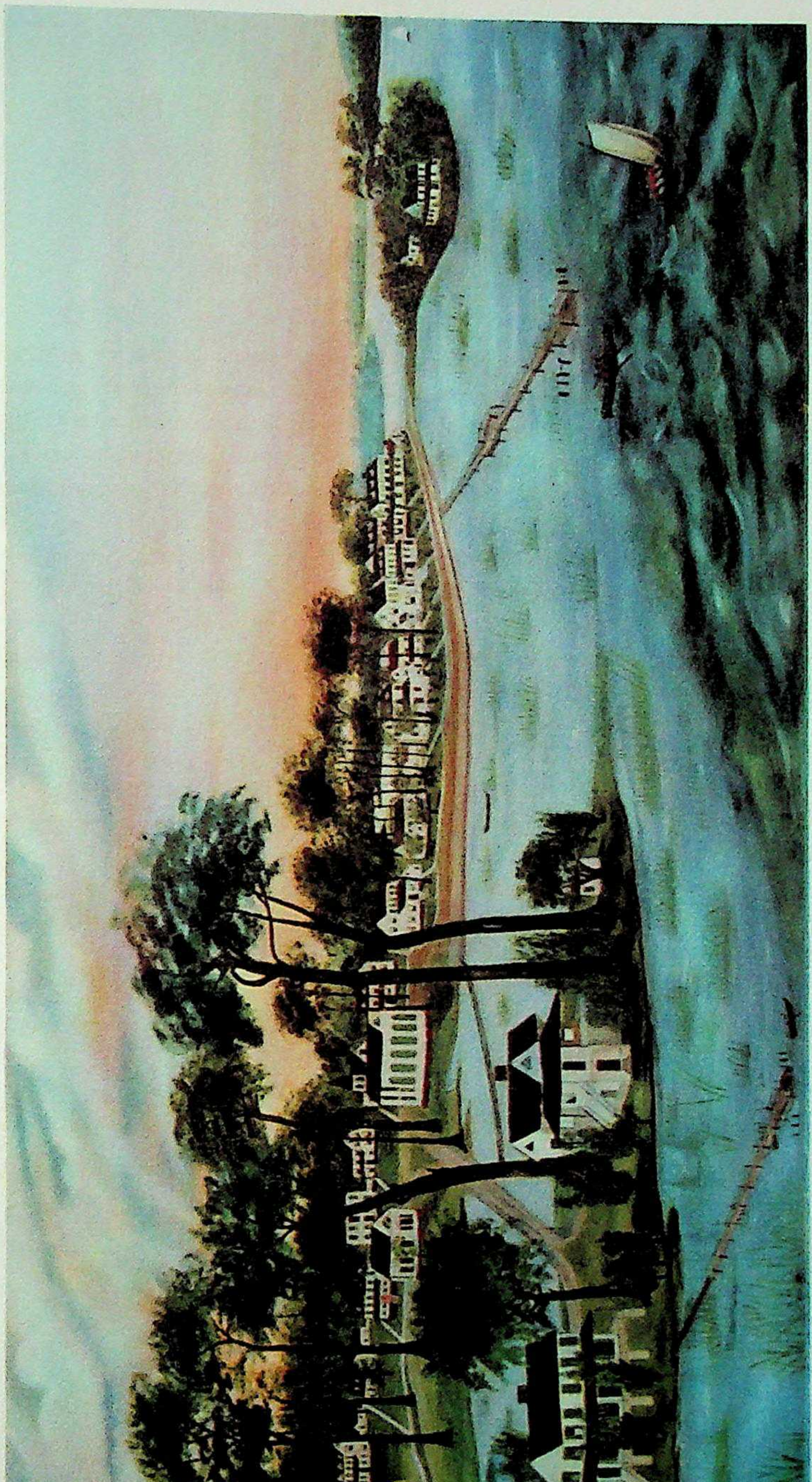
Oil on canvas. $23\frac{3}{4}'' \times 46\frac{7}{8}''$. The town of Legareville was situated on John's Island, Charleston County, South Carolina, on the Stono River side, just above Appapoola Creek. It was located on the eighteenth-century plantation of Thomas Legare (pronounced Legrēē) for whom the village was named, and was made up in large part of his descendants and their relatives. In the nineteenth century it was a small summer resort which enabled the sea-island planters of the Carolina coast to avoid the malarial fever of the mainland. In August, 1864, when Federal gunboats advanced up the river, it was decided to burn the houses rather than let them fall to the enemy. Accordingly, on the evening of August 20 Major John Jenkins gave orders to fire the village, resulting in its total destruction. This picture is interesting for its detailed representation of this well-known local summer resort.

Portia Ash Burden of Charleston was a granddaughter of Thomas Legare, the daughter of Mary (Legare) and Kinsey Burden. Her father was one of the first to develop sea-island cotton to its ultimate perfection. She was born in 1813 and in 1835 married Charles L. Trenholm, brother of the Confederate Secretary of the Treasury, members of whose family were wealthy cotton exporters. Portia painted many pictures for the pleasure of her family and friends, the subject matter of which ranged from landscapes and copies of familiar scenes to fruit and flower pieces. A number of examples are owned by her descendants now living in South Carolina. A view of the old meeting house in Dorchester, South Carolina, painted in 1884, is in the collection of the South Carolina Historical Society, as is also a replica of this view of Legareville. Portia Trenholm died on March 23, 1892.

References: Information concerning Legareville by courtesy of the Charleston Museum and the South Carolina Historical Society.

Report describing the burning of Legareville in *South Carolina Historical Society Magazine*, LI (April 1950), p. 117.

Family data kindly supplied by Mrs. Helen B. Muncaster, Florence, South Carolina, granddaughter of the artist.



[15]

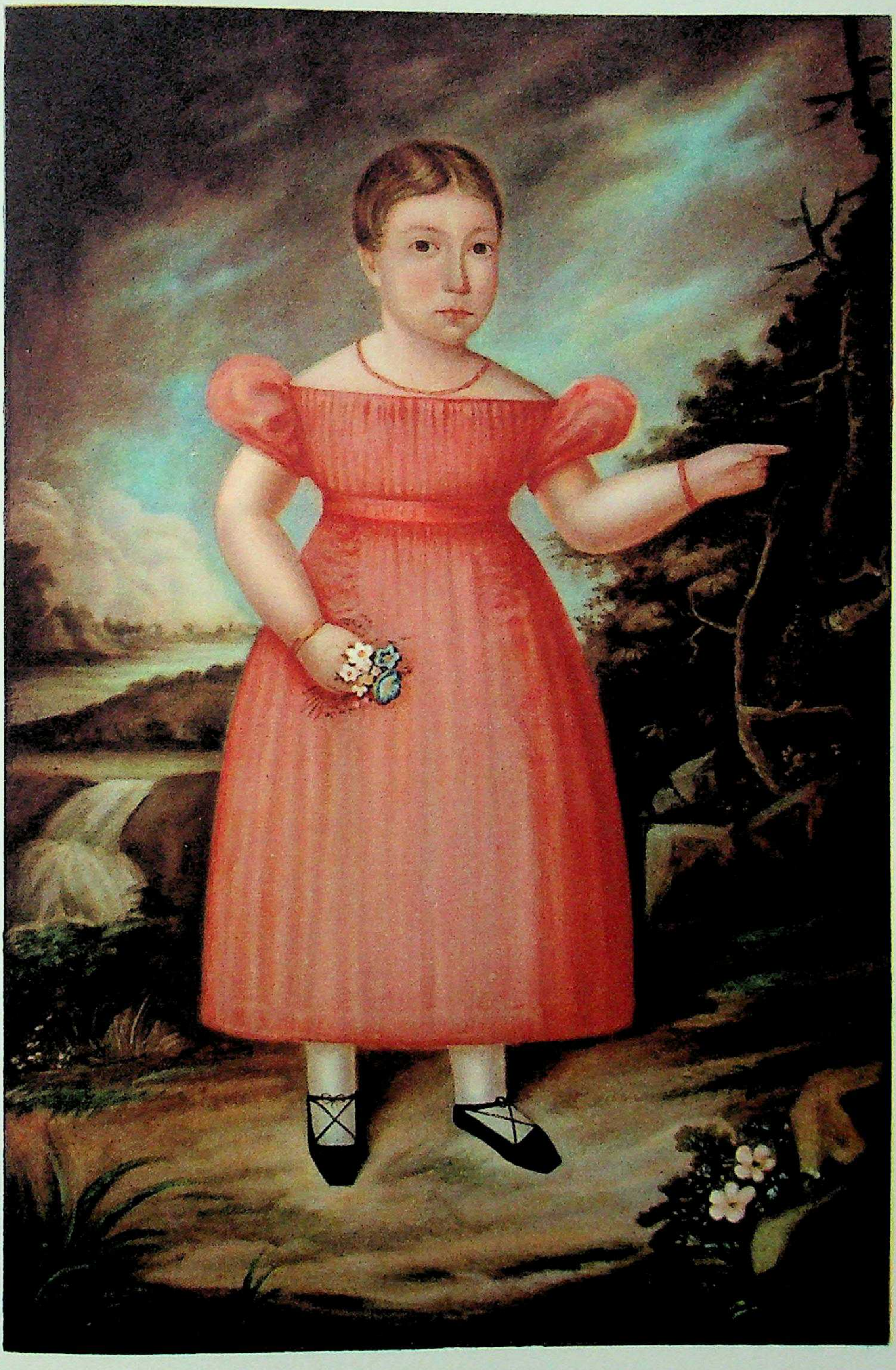
GIRL BY THE WATERFALL

1830–1840

(Companion to No. 192)

Artist unknown

Oil on canvas. 38¾″×26⅜″. The popular painter, though commonly unfettered by formal academic traditions, was certainly aware of the development of style. Such a background as this highly romantic landscape might have been copied from an English painting of the period. Similar efforts to approximate the devices of the professional artists of the time may be seen in the evolution of the postures, accessories, and general composition of portraits.



[16]

THE MERCHANT

1836

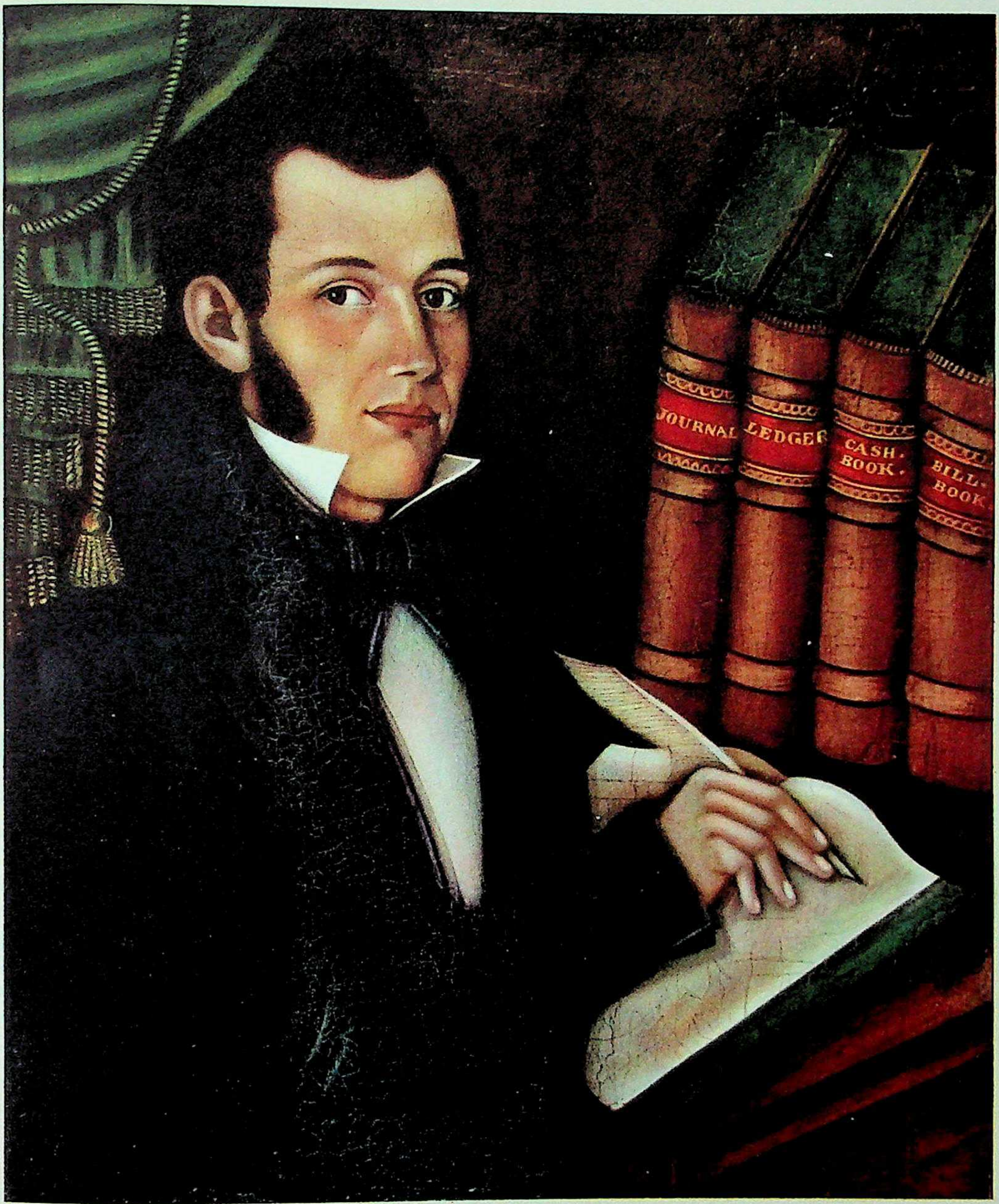
R. B. Crafft

(Indiana)

Oil on canvas. 30″×25$\frac{1}{8}$″. On the right-hand page of the open book is written: *August 16, 1836 R. B. Crafft Dr. for cash pain*[*t*]. Artists occasionally signed their work by means of inscriptions written on documents included in their pictures. (*cf.* No. 10.) Here Crafft has entered his own name and the date in the ledger, as if recording a personal business transaction.

Crafft is thought to have been a native of Indiana, possibly of the town of Clinton, since a portrait of Robert Filson of Fort Wayne is inscribed on the back: *Painted by Crafft, Clinton, Parke County, June 10, 1839*. The next known reference to the artist appears in the form of an announcement published in the *Fort Wayne Sentinel* for February 3, 1844: "The Subscriber informs the public he is now ready to take in a superior style the likenesses of all who will favor him with their custom. All likenesses are warranted correct and satisfactory or no charge will be made. Ladies and Gentlemen are respectfully asked to call and examine specimens. R. B. Crafft." Portraits by Crafft of Mr. and Mrs. Filson, and the Indian chief Francis LaFontaine and three members of his family, are exhibited at the Allen County-Fort Wayne Historical Society, Fort Wayne, Indiana.

Reference: Peat, Wilbur D. *Pioneer Painters of Indiana*. Indianapolis: Art Association of Indianapolis, 1954, pp. 111, 112, 215, 228, Pl. 51.


JOURNAL
LEDGER
CASH.
BOOK.
BILL.
BOOK.

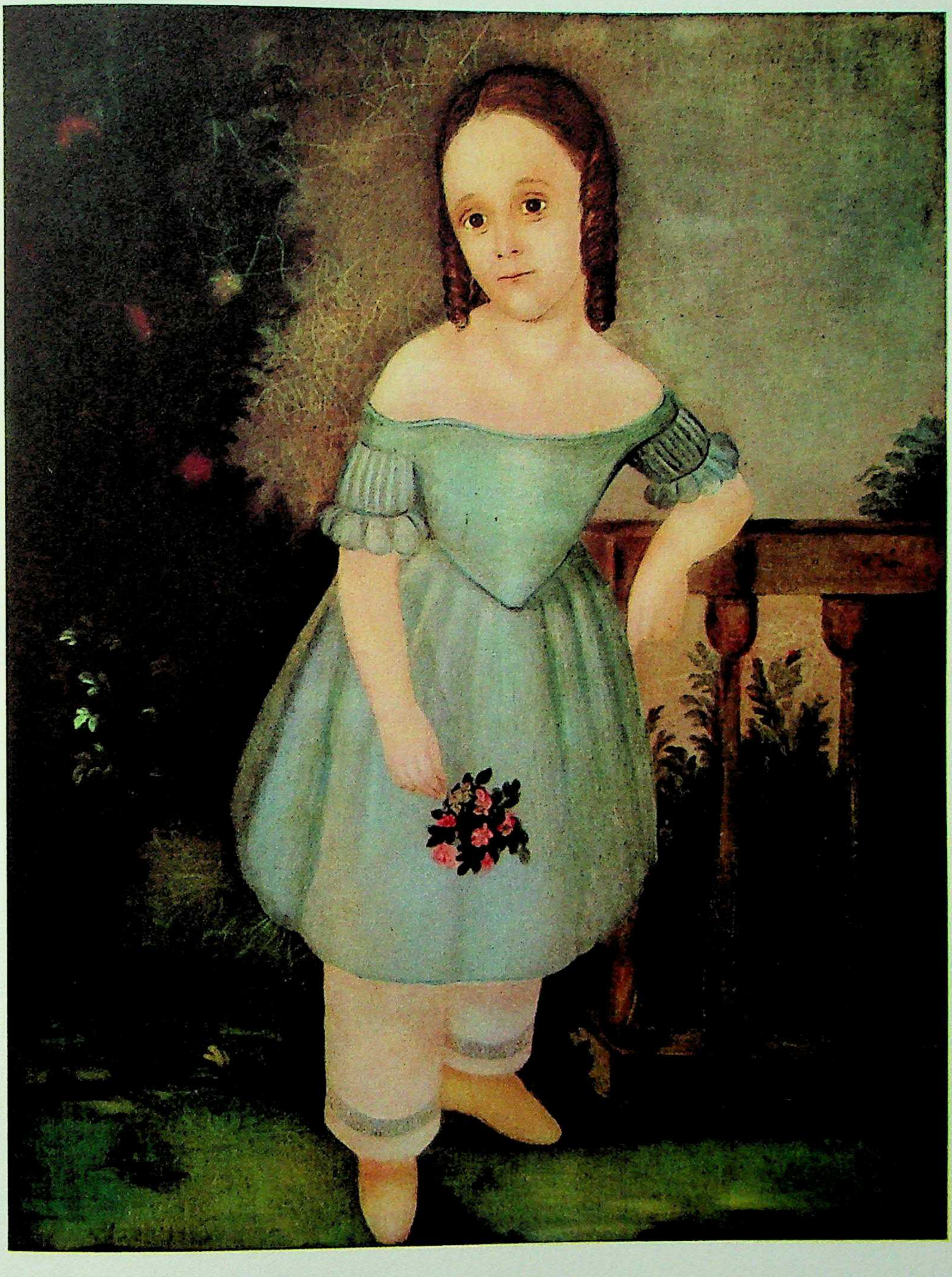
[17]

GIRL ON BALCONY

c. 1840

Artist unknown

Oil on canvas. 38″×29½″. The embroidered pantalettes, elbow-length sleeves, and hair style of this little girl suggest the picture was painted about 1840. The balustrade and foliage in the background were probably added by the painter in an attempt to imitate the compositions of academic artists. (*cf.* Nos. 15, 57.)



[18]

MOTHER AND CHILD

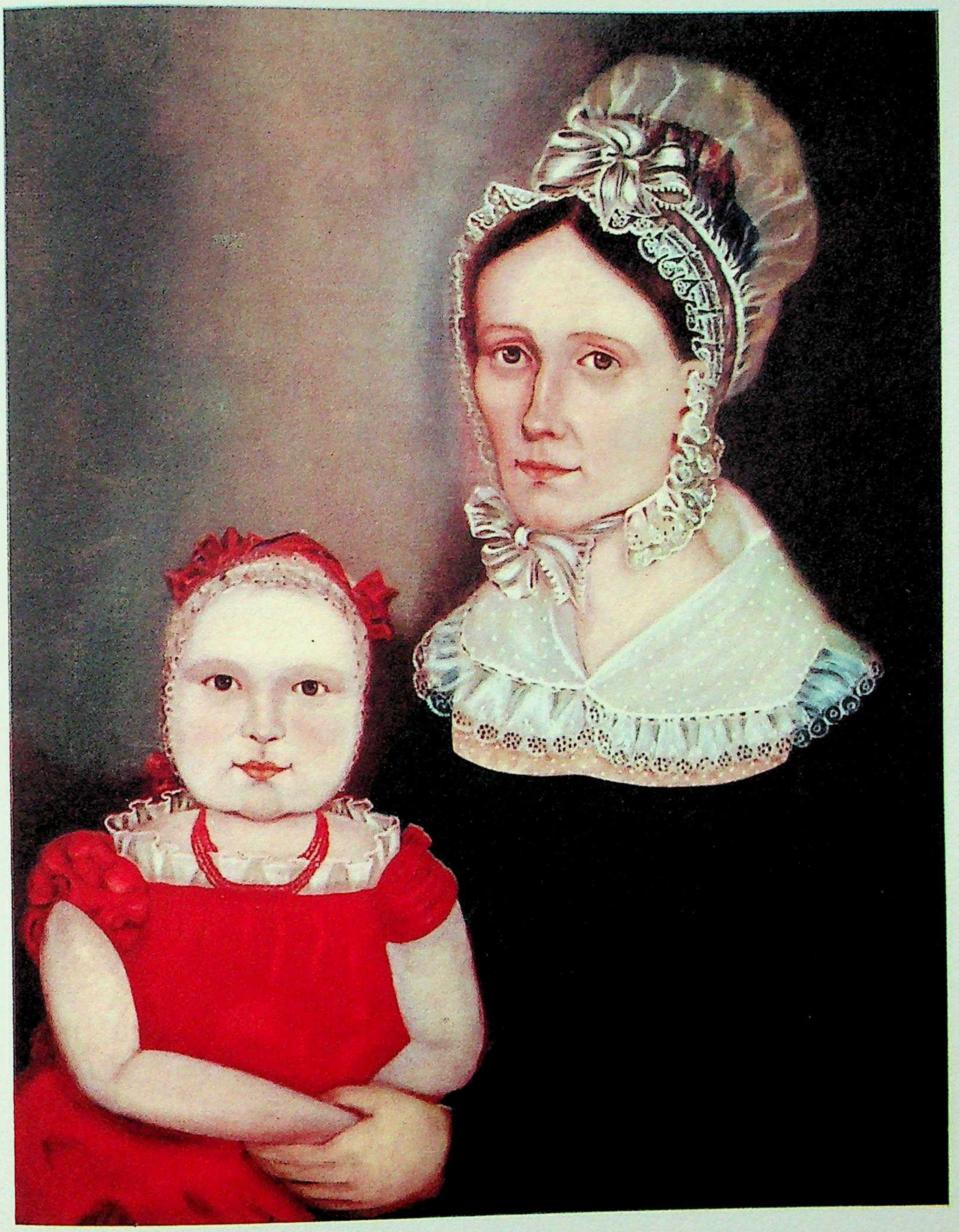
1826

Ch. B. R. Palmer

Oil on canvas. $30'' \times 23\frac{3}{4}''$. The following is inscribed on the back of the relining: *Ch. B. R. Palmer, Pinxt. Decr. 1826.* It may be presumed that *Ch.* is an abbreviation for Charles, but no additional information is presently available about the artist.

This picture illustrates the uneven quality which sometimes occurs in the work of the folk artist. Although the face of the woman is painted with sensitive individuality, the features of the child are totally lacking in modeling or distinctive character.

State Museum,
LUCKNOW.



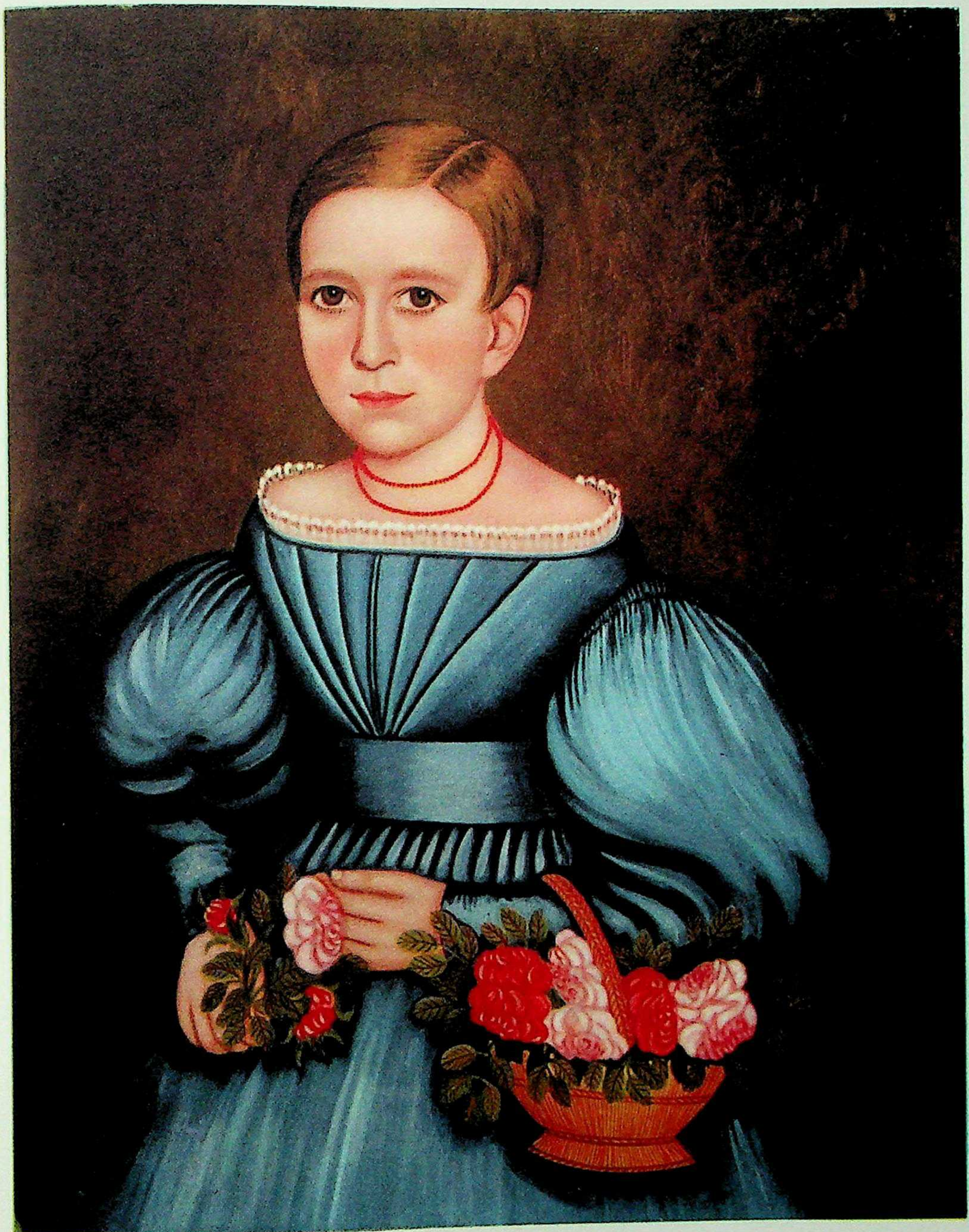
[19]

GIRL WITH FLOWER BASKET

c. 1835

Attributed to *J. Bradley*
(New York)

Oil on wood – poplar. 28″×22¼″. The name of John Bradley, portrait and miniature painter, appears in the New York City Directory from 1836 until 1847. During the first year he was located on Hammersley Street, and until 1844 at 128 Spring Street. Then he moved to number 134 Spring Street. Examples of his work signed *J. Bradley*, coupled with one or the other of the Spring Street addresses, are included in the Halladay-Thomas Collection, and in the Garbisch Collection. He painted both adults and children, and his pictures gain added interest owing to his use of unusual accessory details, such as potted flowering shrubs and several types of musical instruments. The great clarity with which he painted these details, as shown here by the flower basket, is an outstanding feature of his work. Several similar portraits, among them "The Cellist," owned by the Phillips Gallery, Washington, D.C., are signed in the same hand, *I. Bradley* and dated either 1832 or 1833. As the occasional use of the letter *I* for *J* persisted among some artisans well into the nineteenth century, both groups of pictures may be attributable to John Bradley.



[20]

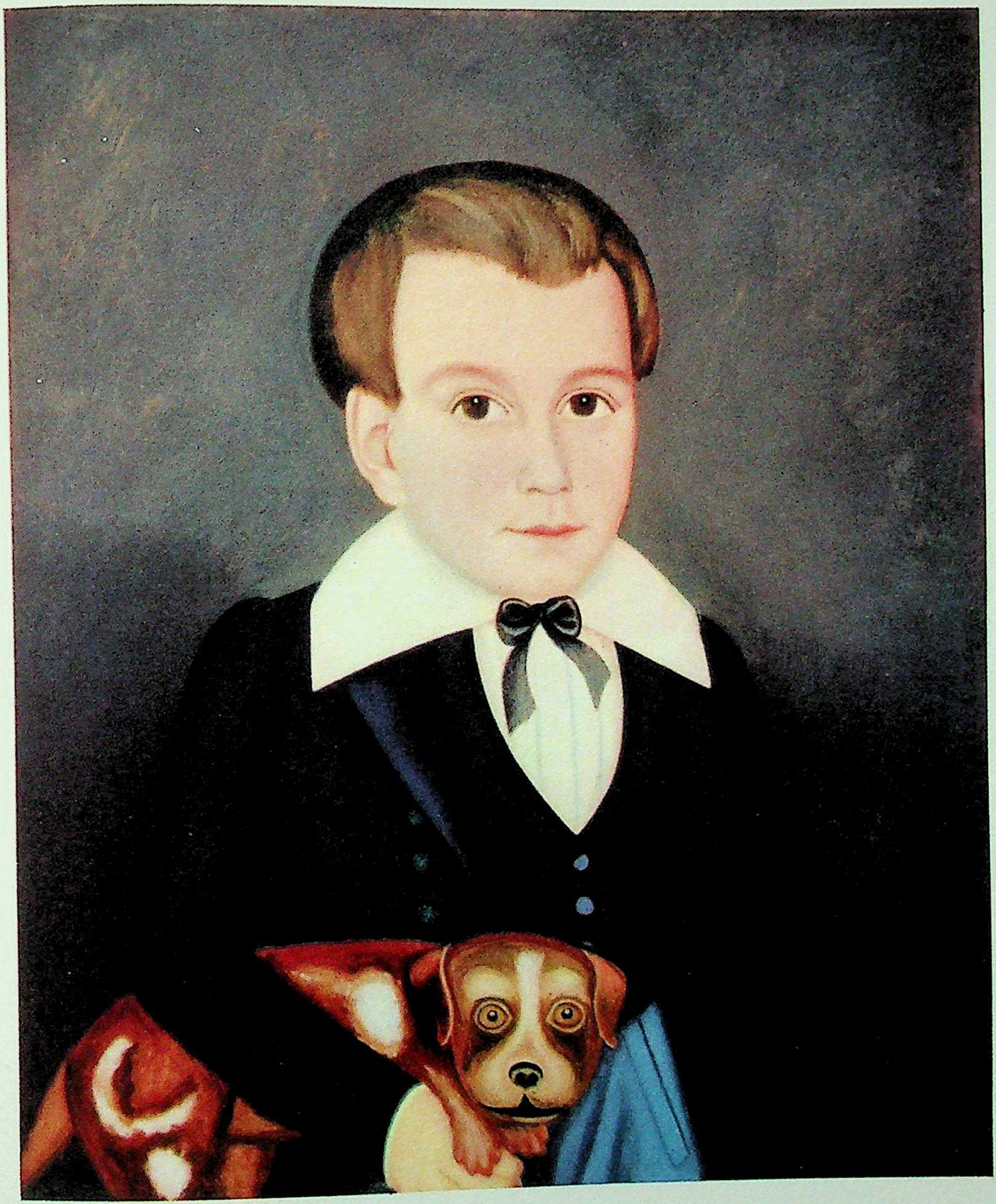
BOY HOLDING DOG

c. 1840

Attributed to *J. Bradley*
(New York)

Oil on wood – poplar. 21″×17¾″. Precise delineation of features and meticulous concern with detail characterize the work of this artist.

For biography of the artist, see No. 19.

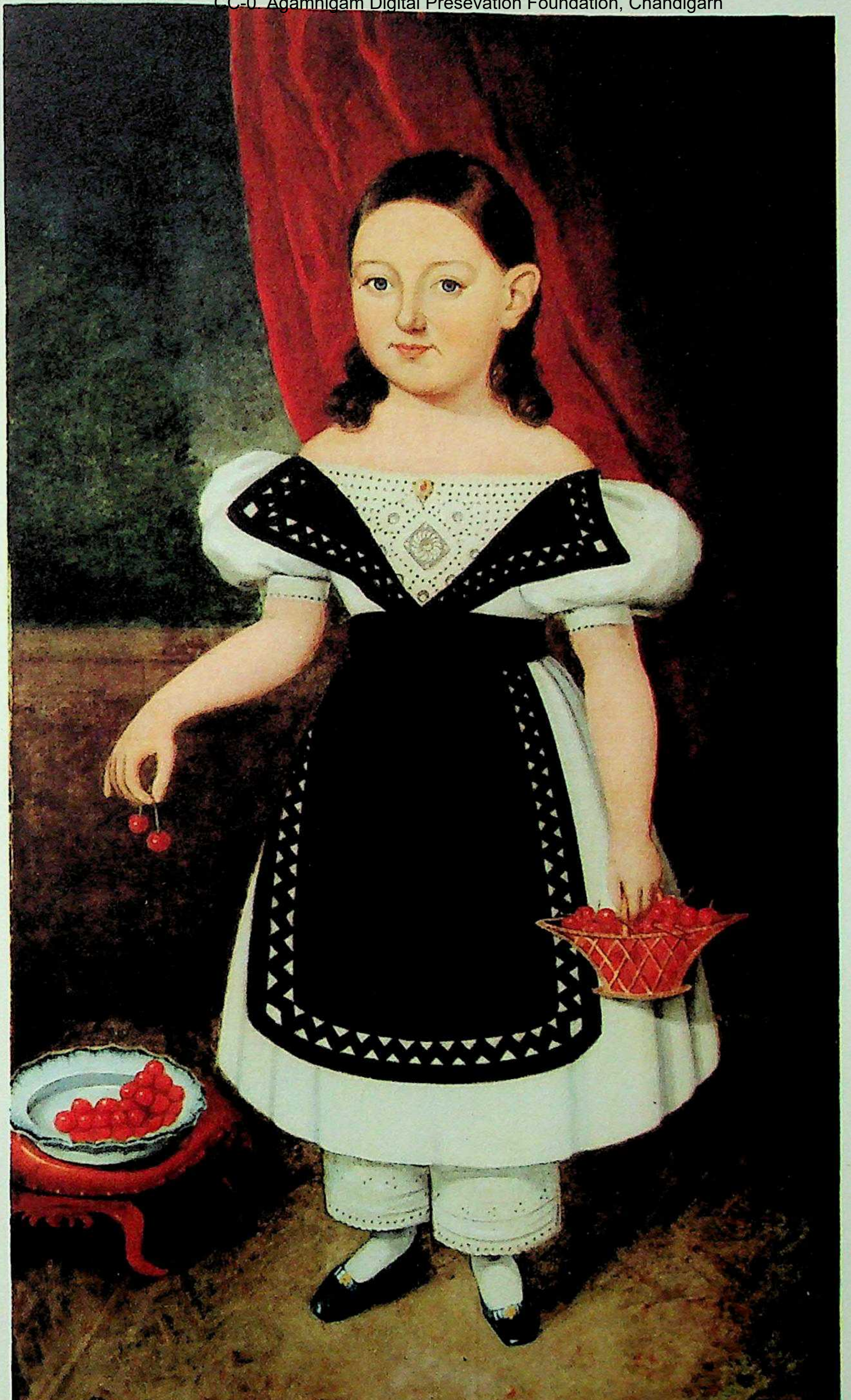


GIRL IN BLACK PINAFORE

c. 1840

Artist unknown

Oil on wood – poplar. 42″ × 24⅝″. The white earthenware soup plate with blue feather edge was a type of pottery made by many English factories during the late eighteenth century. Like most tableware of that period, it was imported in quantity and used in many nineteenth-century American homes. Wicker baskets were conventional portrait accessories, but china containers were seldom used.



[22]

MR. PEARCE

c. 1835

(Companion to No. 23)

Erastus Salisbury Field, 1805–1900

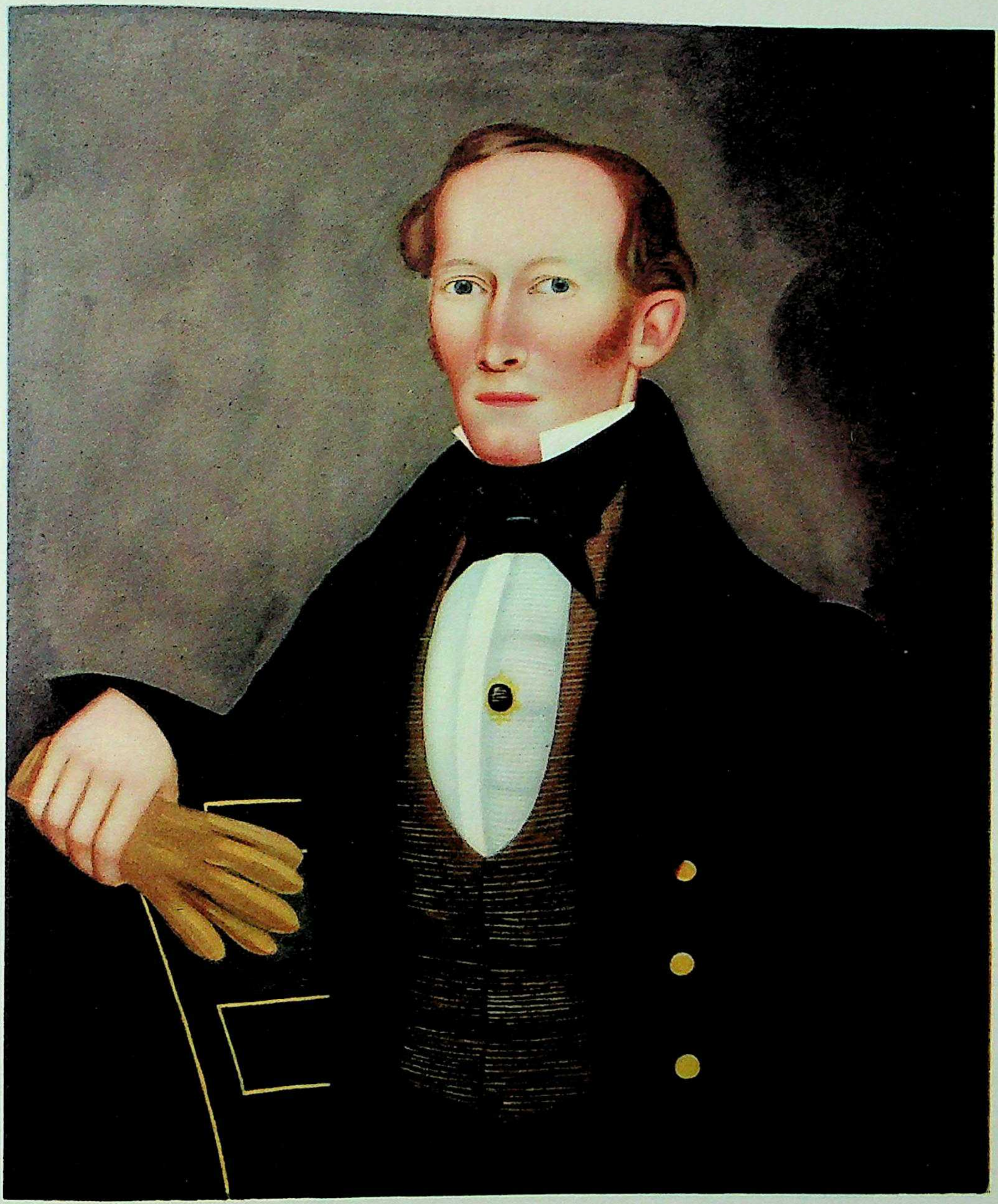
(Massachusetts)

Oil on canvas. $30\frac{5}{8}'' \times 26''$. The identification of the subject as Mr. Pearce remains unconfirmed.

Erastus Salisbury Field was born in Leverett, Massachusetts, May 19, 1805, and died in Sunderland, Massachusetts, in 1900. An entry contained in the diary of the artist-inventor, Samuel F. B. Morse, suggests the possibility that Field spent three months in Morse's New York studio during the winter of 1824. If this supposition is correct, it was apparently his only formal instruction. In 1831 Field married Phebe Gilmore, resided briefly in Hartford, Connecticut, and later at Monson, Massachusetts. In 1859, he settled in Sunderland, where he lived the rest of his life.

His portraits of the early 1830's are tightly drawn, combining a stiffness of pose with clear, fresh color. In the 1840's he developed a more somber palette, and still later his work was greatly influenced by the realism of the daguerreotype. His imaginative scenes, such as the "Garden of Eden" owned by the Museum of Fine Arts, Boston, and the "Historical Monument of the American Republic" Springfield (Mass.) Museum of Fine Arts, which were based on biblical and historical sources, are among his outstanding contributions to the painting of his period.

REFERENCE: Robinson, Frederick B. "Erastus Salisbury Field," *Art in America*, XXX, No. 4 (October 1942), pp. 244–253.



[23]

MRS. PEARCE

c. 1835

(Companion to No. 22)

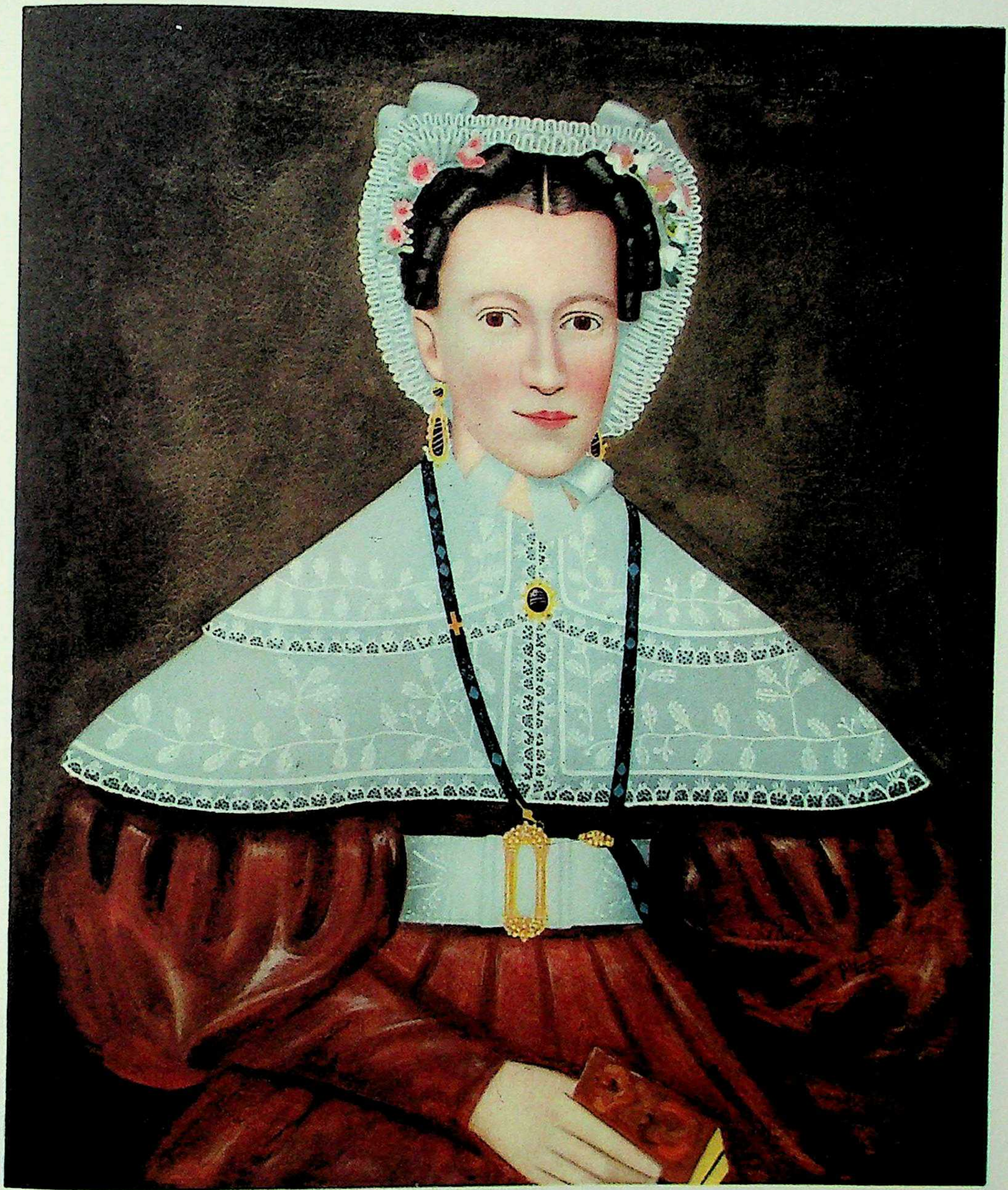
Erastus Salisbury Field, 1805–1900

(Massachusetts)

Oil on canvas. $30\frac{1}{2}'' \times 26\frac{1}{8}''$. The identification of the subject as Mrs. Pearce remains unconfirmed.

Mrs. Pearce's sheer embroidered collar has two eyelet borders that are suggested by the application of black dots of paint. This device was a characteristic of Field's work during the 1830's. The pin worn by the subject matches the one shown in her husband's portrait (No. 22).

For biography of the artist, see No. 22.



[24]

GIRL WITH HOOP

1850–1860

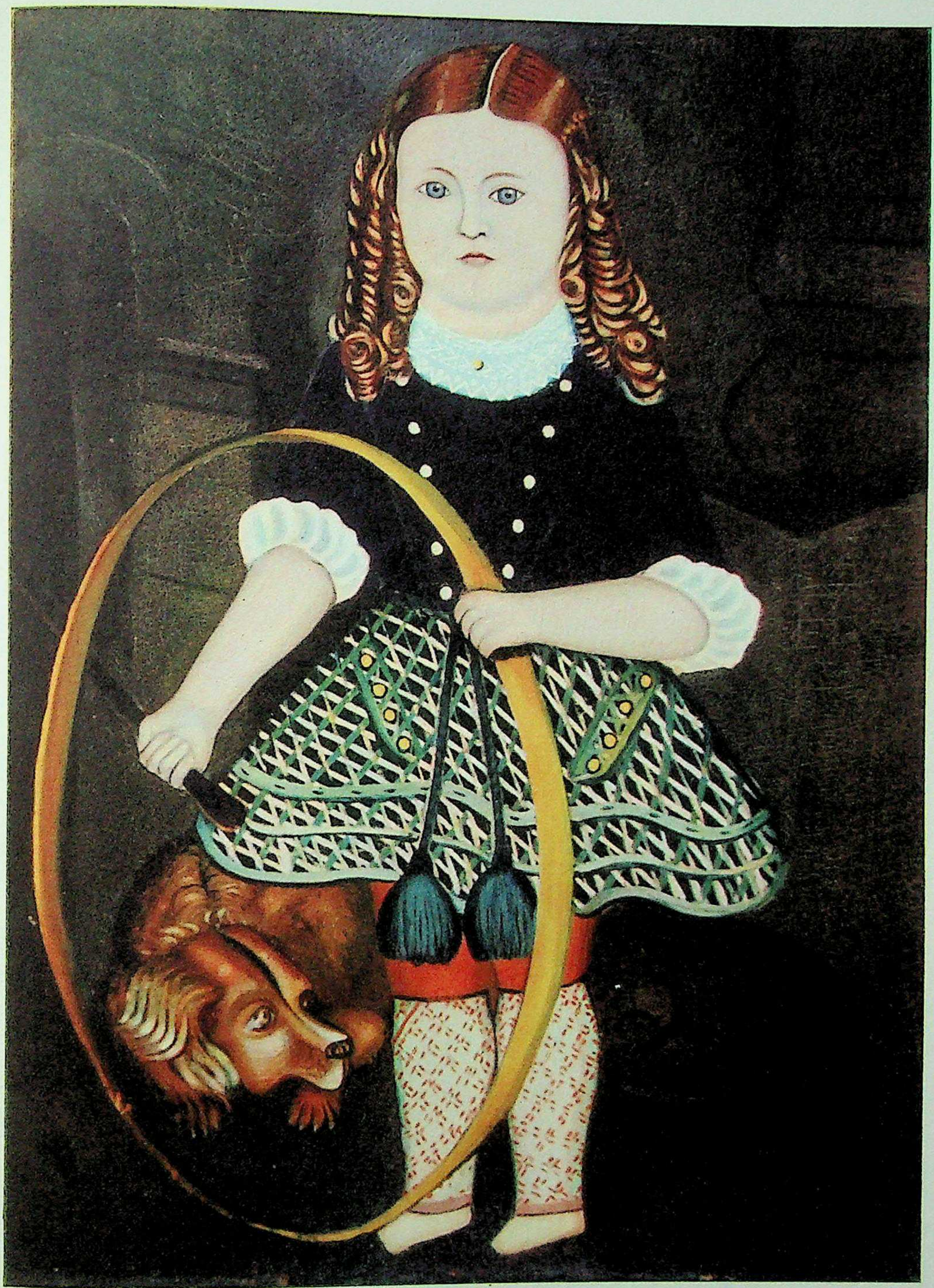
Artist unknown

Oil on canvas. 36″ × 26½″. Artists occasionally use a canvas more than once by painting over the first composition. In this picture outlines of an underlying design are "striking through" the dark overpaint in the background. An arch may be noted at the left and a column at the right.

The name *Morse* is written in ink on the top stretcher and appears also on the back of the canvas.

Godey's Lady's Book in 1856, under the heading of "Juvenile Fashions" makes the following observation: ". . . hoops seeming to be the order of the day with artists drawing spring fashions for the juveniles as well as with ladies." Similar illustrations of children in plaid dresses carrying hoops appear in 1857.

REFERENCE: *Godey's Lady's Book*, LII (1856), pp. 391, 480.



[25]

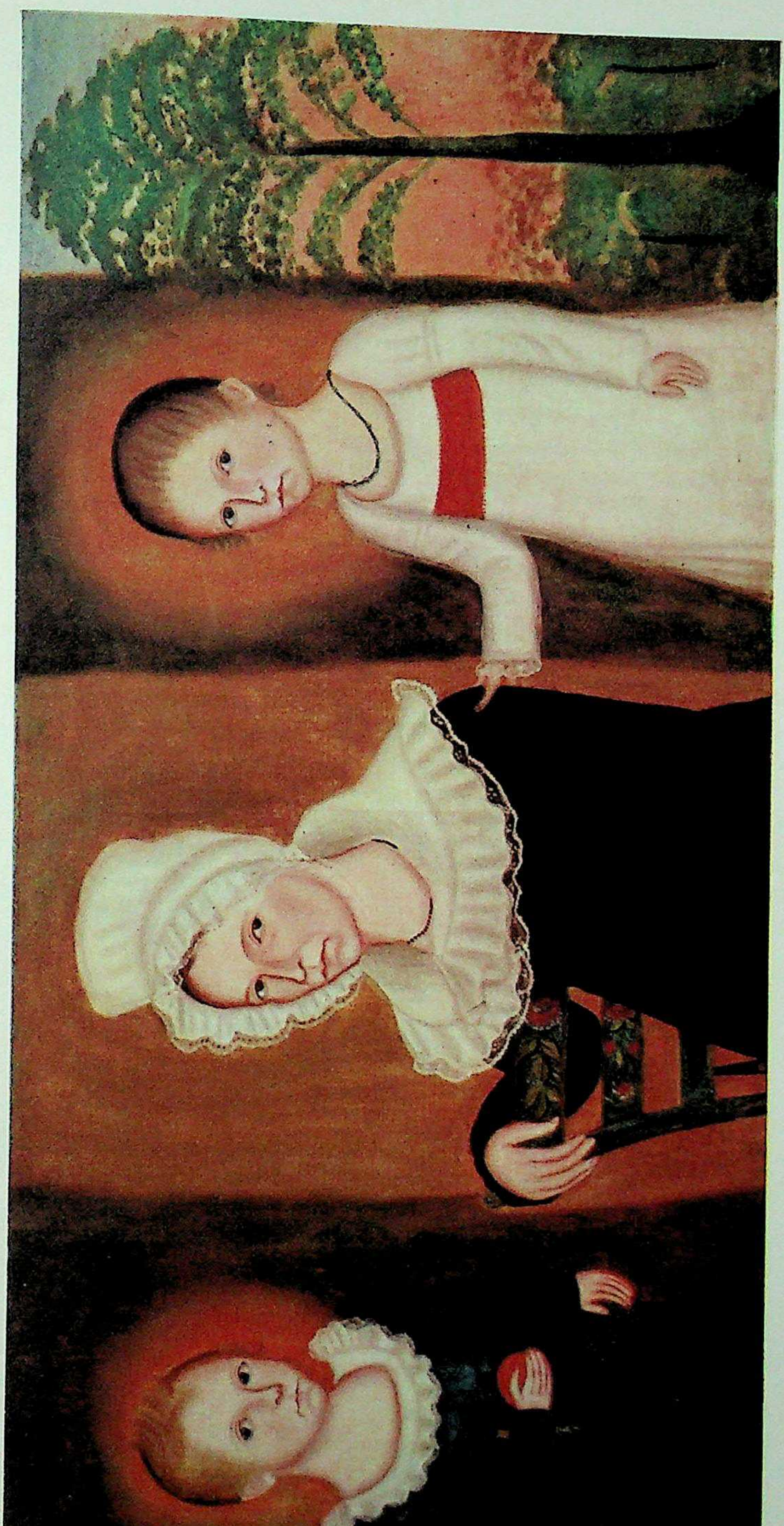
MARYLAND FAMILY

c. 1820

Artist unknown

Oil on canvas. $30\frac{1}{4}'' \times 59\frac{3}{4}''$. The composition of this picture is most unusual, and an explanation of the seemingly uncompleted panel at the right is not readily apparent. It could indicate the death of a member of the family, but the conventional symbols of mourning, such as a weeping willow, are lacking.

The woman is seated in a type of chair known as *Sheraton fancy*, the term referring both to the painted decoration, and to Thomas Sheraton, the well-known English furniture designer. His book *The Cabinet Dictionary*, published in England in 1801–1803, exerted a strong influence on the style of American chairs of the first quarter of the nineteenth century.



[26]

CHILD WITH DOG

c. 1800

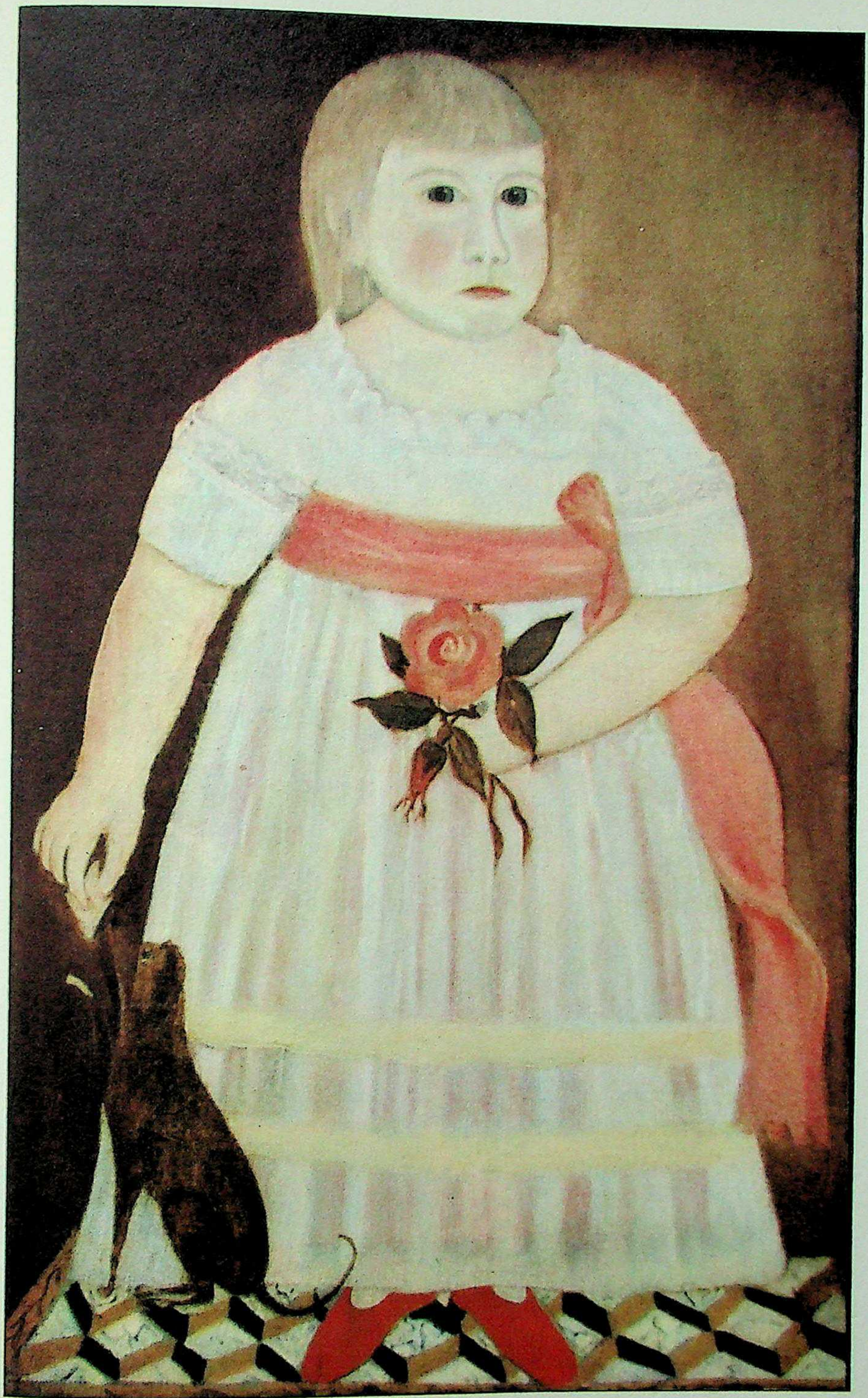
Artist unknown

Oil on canvas. 23½″×14½″. It is likely that this unknown artist was a house painter who was more expert in the delineation of this intricate cubed floor than in the realistic portrayal of his youthful subject.

The custom of painting floors to simulate tiles came to the Colonies from eighteenth-century England, where directions for painting wood in imitation of marble had already been published in 1678 by George Parker in his *A Treatise of Japanning and Varnishing*. Another rare book entitled *Various Kinds of Floor Decorations Represented Both in Plano and Perspective . . .* was issued in London by one John Carwitham in 1739, indicating that flat and three-dimensional painted patterns were even then being used in England as substitutes for stone and parquetry floors. In America the decorative painter was frequently called upon for this purpose and his efforts often resulted in naive examples of what was called "deception painting." Due to time and wear, few floors of this type still exist, but one example dating about 1790 has been found in an old house in Mystic, Connecticut, and is illustrated in *Antiques* for April, 1931.

REFERENCES: Carwitham, John. *Various Kinds of Floor Decorations Represented Both in Plano and Perspective.* London: Printed for John Bowles, 1739.

Fraser, Esther Stevens. "Some Colonial and Early American Decorative Floors," *Antiques*, XIX, No. 4 (April 1931), pp. 296–301.



[27]

THE GOOD SAMARITAN - I

1800–1825

Artist unknown

Oil on wood – maple. 19⅝″×27″. Inscribed in handwriting below the picture: *And Jesus answering said, A certain man went down from Jerusalem to Jericho. Luke, C. 10. V. 30.*

This and the five following pictures form a series of six panels illustrating the Parable of the Good Samaritan from the Book of Luke. Although the towns in the background of two of the paintings are no doubt intended to represent Jerusalem, they are painted in the manner of a New England village, with many colored frame houses, a steepled church, and a traditional windmill. The American folk artist often placed biblical characters in the dress and surroundings of his own time rather than attempting to depict ancient and foreign details of which he had no first-hand knowledge. In this case, no printed source for these scenes has been identified, although a hanging sign, picturing a different version of the episode illustrated in No. 30, was painted by John Johnston in 1797, for the Boston Dispensary, where it may be seen today.

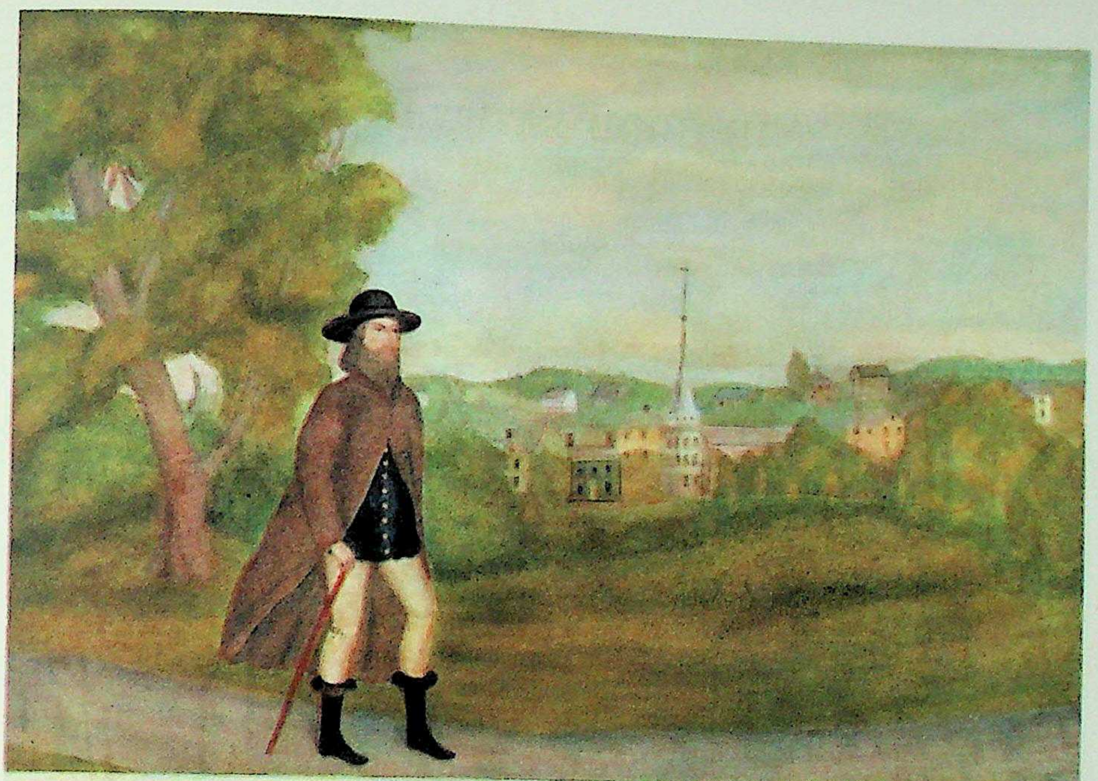
[28]

THE GOOD SAMARITAN - II

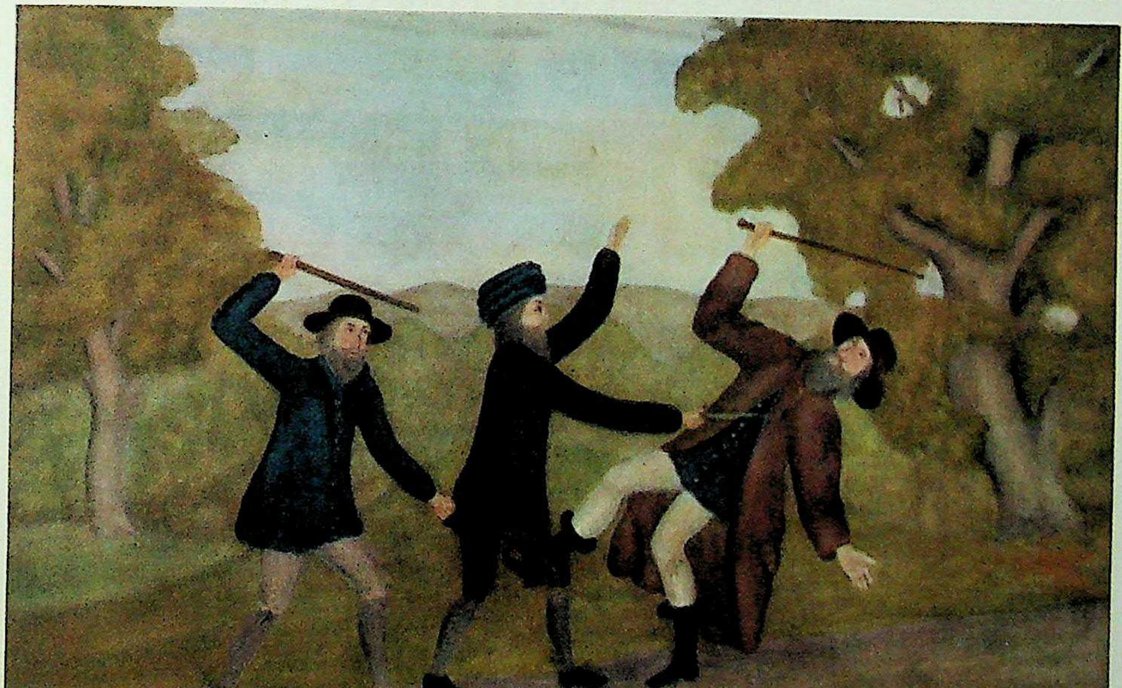
1800–1825

Artist unknown

Oil on wood – maple. 20⅛″×27⅛″. Inscribed in handwriting below the picture: *And fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. Luke, C. 10. V. 30.*



And Jesus answering said A certain man went down from Jerusalem to Jericho Luke 10 c 30



And fell among thieves which stripped him of his raiment and wounded him and departed leaving him half dead Luke 10 c 30

[29]

THE GOOD SAMARITAN - III

1800–1825

Artist unknown

Oil on wood – maple. 20″ × 27⅛″. Inscribed in handwriting below the picture: *And by chance there came down a certain Priest that way; and when he saw him, he passed by on the other side. Luke, 10. 31./ And likewise a Levite, when he was at the place came and looked on him, and passed by on the other side. Luke, 10. 32.*

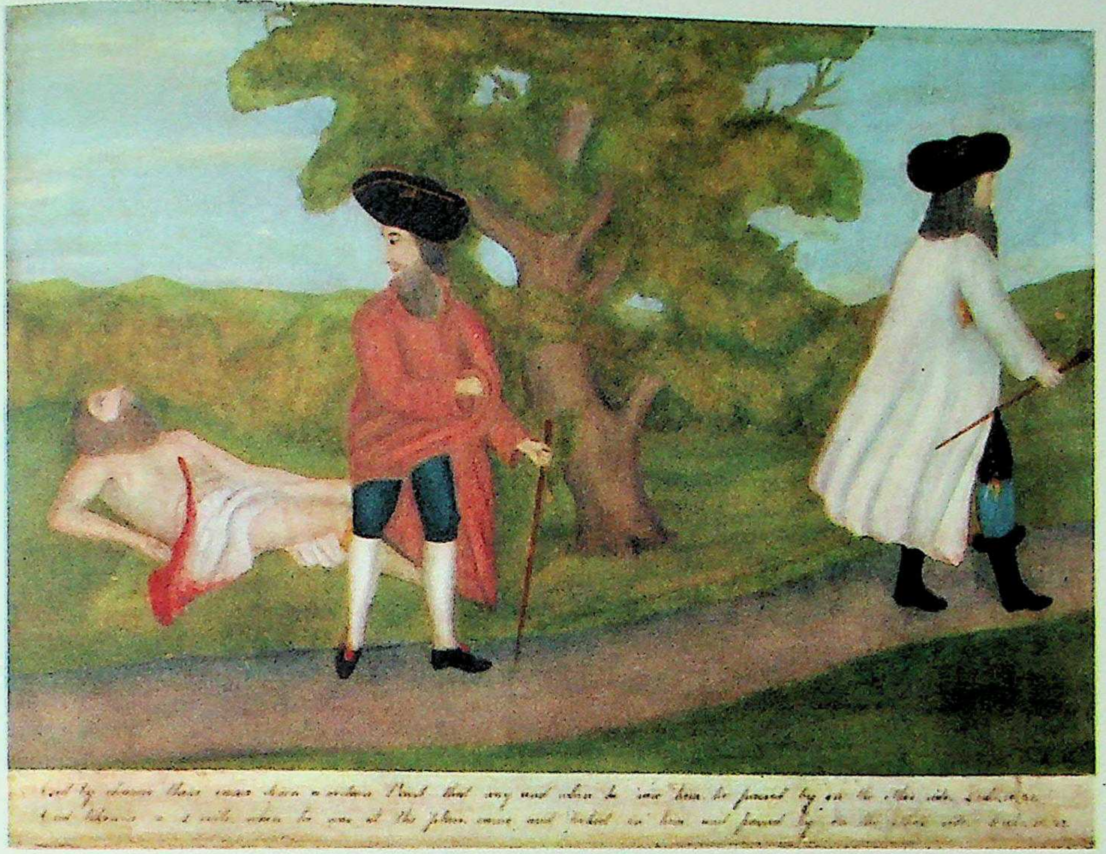
[30]

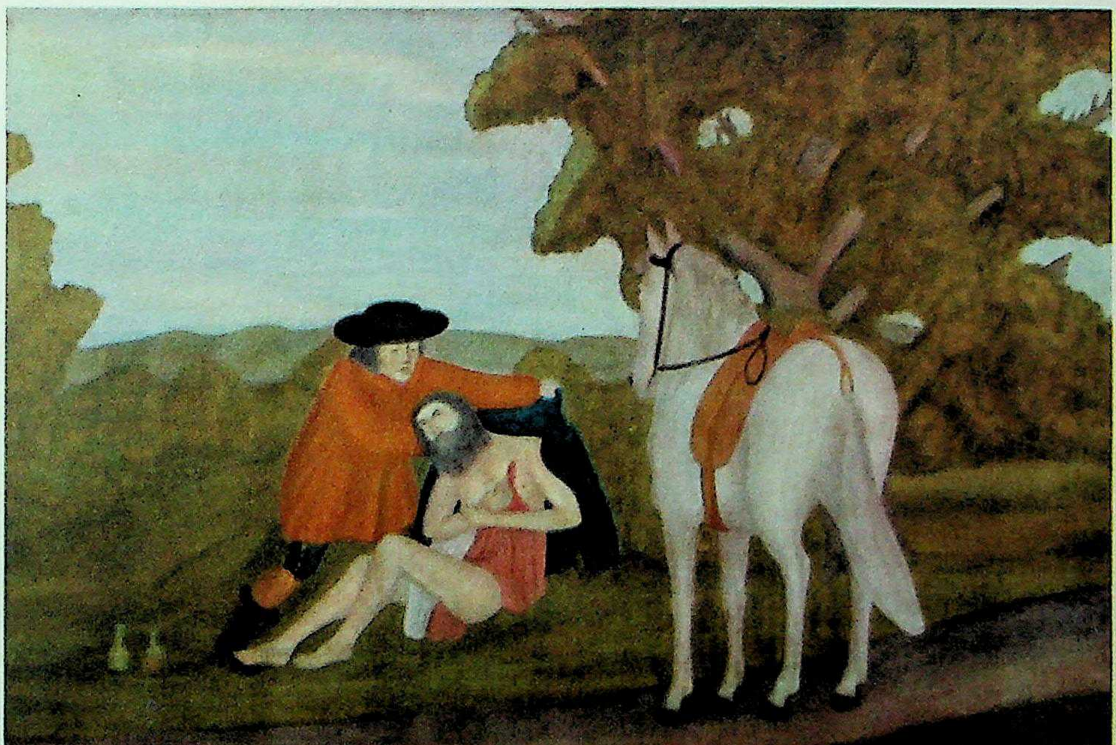
THE GOOD SAMARITAN - IV

1800–1825

Artist unknown

Oil on wood – maple. 20″ × 27⅛″. Inscribed in handwriting below the picture: *But a certain Samaritan, as he journeyed, came where he was; and when he saw him, he had compassion on him. Luke, 10. 33./ And went to him and bound up his wounds, pouring in oil and wine. Luke, 10. 34.*


And by chance there came down a certain Priest that way and when he saw him he passed by on the other side. Luke 10.31
And likewise a Levite when he was at the place came and looked on him and passed by on the other side. Luke 10.32


But a certain Samaritan as he journeyed came where he was: and when he saw him he had compassion on him. Luke 10.33
And went to him and bound up his wounds pouring in oil and wine. Luke 10.34

[31]

THE GOOD SAMARITAN - V

1800–1825

Artist unknown

Oil on wood – maple. 19$\frac{5}{8}$″ × 27″. Inscribed in handwriting below the picture: *And set him on his own beast. Luke, 10. 34.*

[32]

THE GOOD SAMARITAN - VI

1800–1825

Artist unknown

Oil on wood – maple. 19$\frac{1}{8}$″ × 27$\frac{1}{8}$″. Inscribed in handwriting below the picture: *And brought him to an inn, and took care of him. Luke, 10. 34.*

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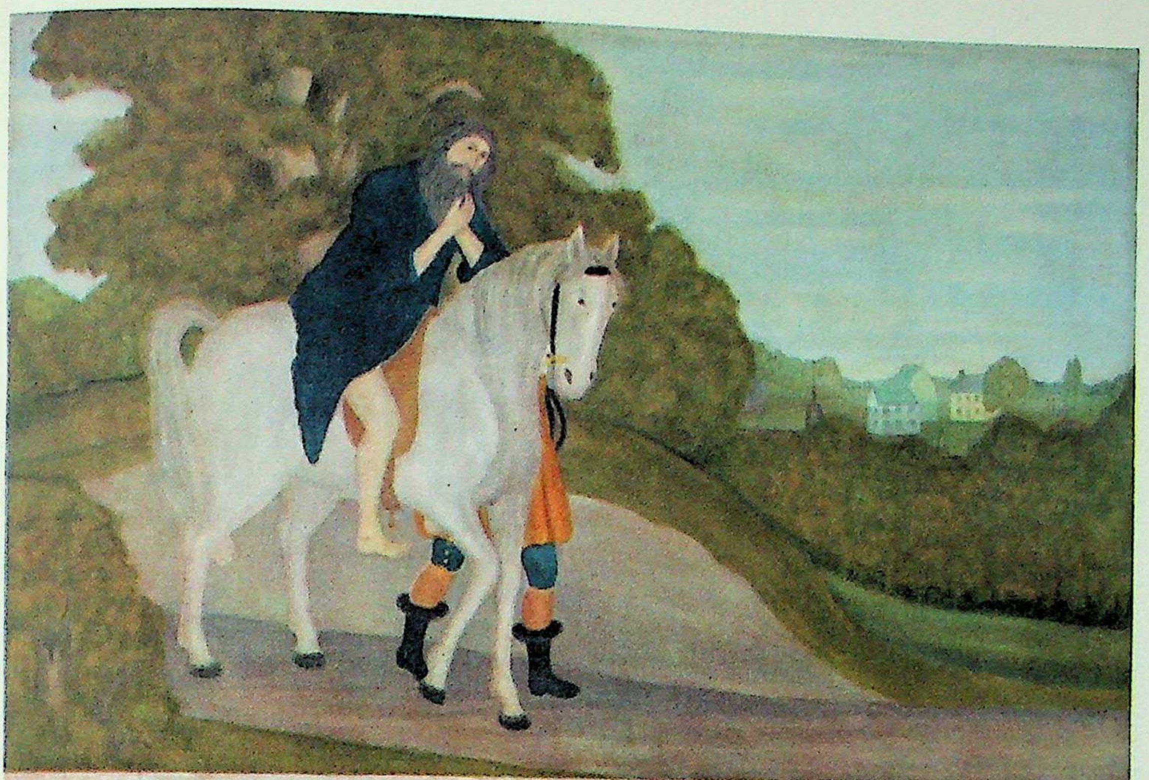
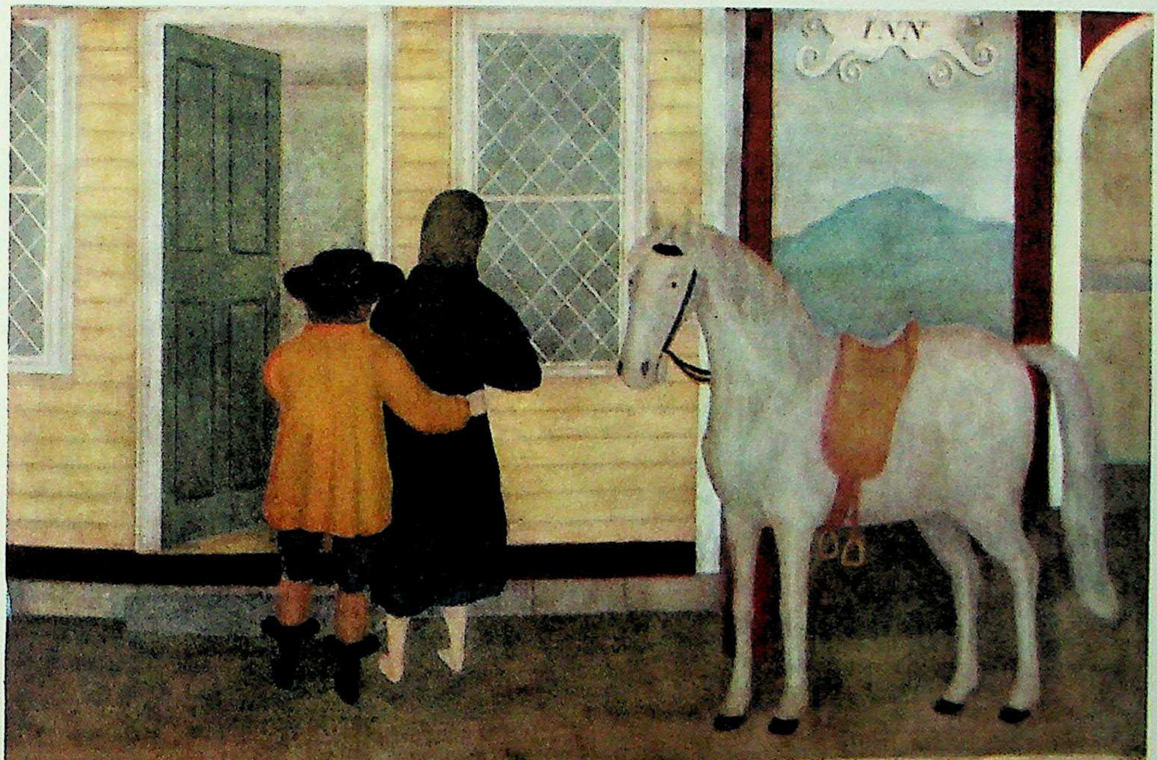


And set him on his own beast. Luke, 10.34.



And brought him to an inn, and took care of him. Luke 10.34.

[33]

SARAH LOUISA SPENCER

1842

Henry Walton

(New York)

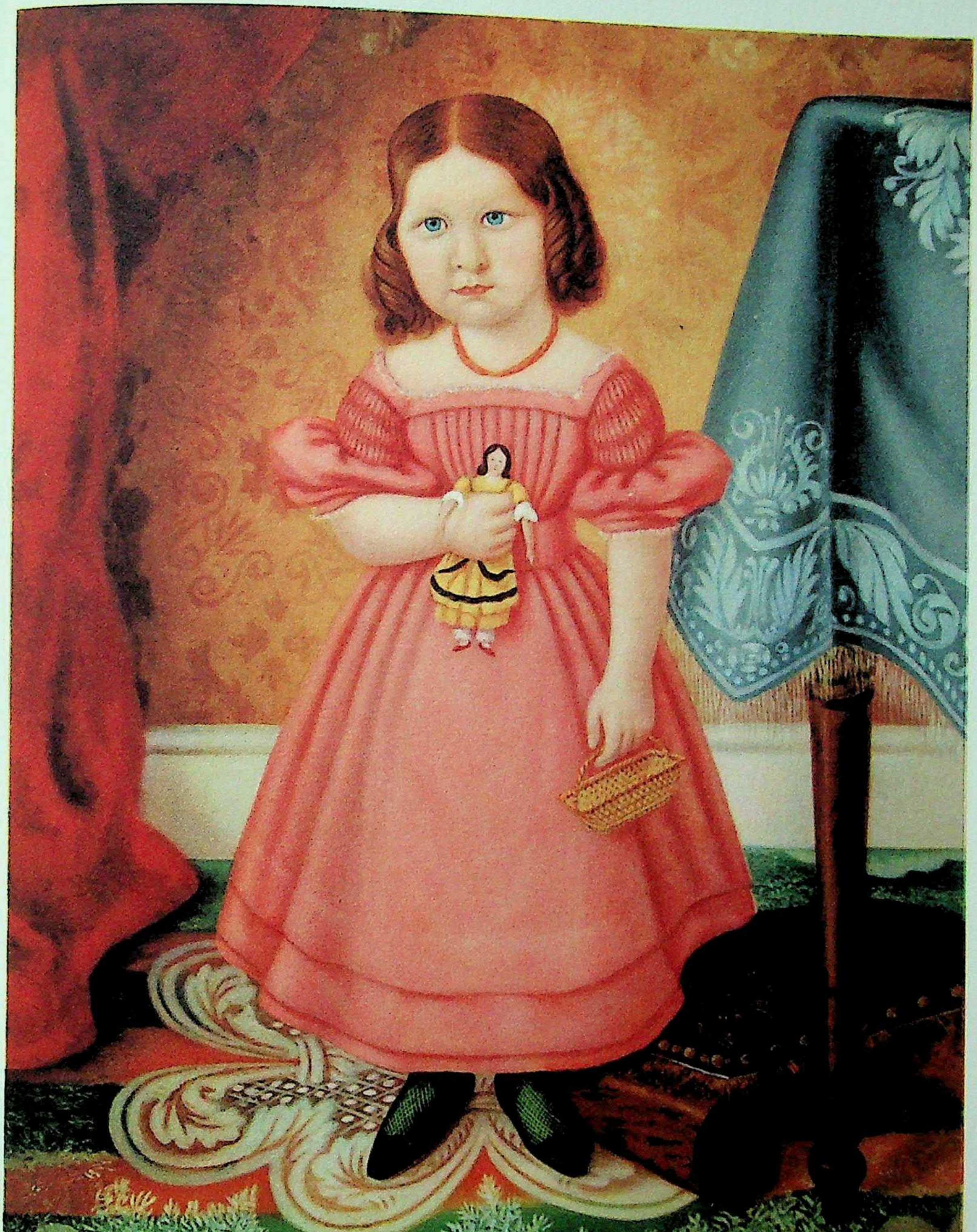
Oil on canvas. $33\frac{1}{2}'' \times 27''$. A photograph of the original canvas before relining shows the inscription: *Sarah Louisa Spencer/Aged 1 yr 1 m/Painted by H. Walton, 1842.*

Walton's paintings are unmistakable, due to his consistent use of certain props and devices. Several of his watercolor portraits feature the leg of a cherry table, the corner of which he draped with a figured cloth. The careful handling of carpets and wall designs is also characteristic of his interiors. These patterns were copied from actual sources as evidenced by a wall paper appearing in one of his pictures painted in 1836, which was still on the walls of a house in Ithaca, New York, in 1922.

The first known reference to Henry Walton is contained in an advertisement appearing in *The Journal* of August 1, 1836, in Ithaca, New York, although it may be that he arrived there just prior to 1835. In this announcement he offered for sale the second of his three well-known lithographs of Ithaca. Where Walton was born or received his training is unknown, but it is believed that he was at one time employed by the Pendletons of Boston. He is said to have come to Ithaca as a lithographer, continuing to work as an artist with Stone and Clark, publishers of *Burr's Atlas.* Walton had an office on Tioga Street and from there he apparently went out on painting trips into central New York state. He executed a number of fine lithographs and in addition painted miniatures, portraits in watercolor and oil, landscapes, and executed at least one drawing, a street scene of Ithaca, done in 1838. His known career in Ithaca covers about twelve years from 1835 until 1847.

REFERENCES: "Town Views From New York State," *Portfolio* (Old Print Shop, N. Y.), V, No. 2 (October 1945), pp. 40–44.

Information about the artist has been kindly supplied by Albert W. Force, Ithaca, New York.



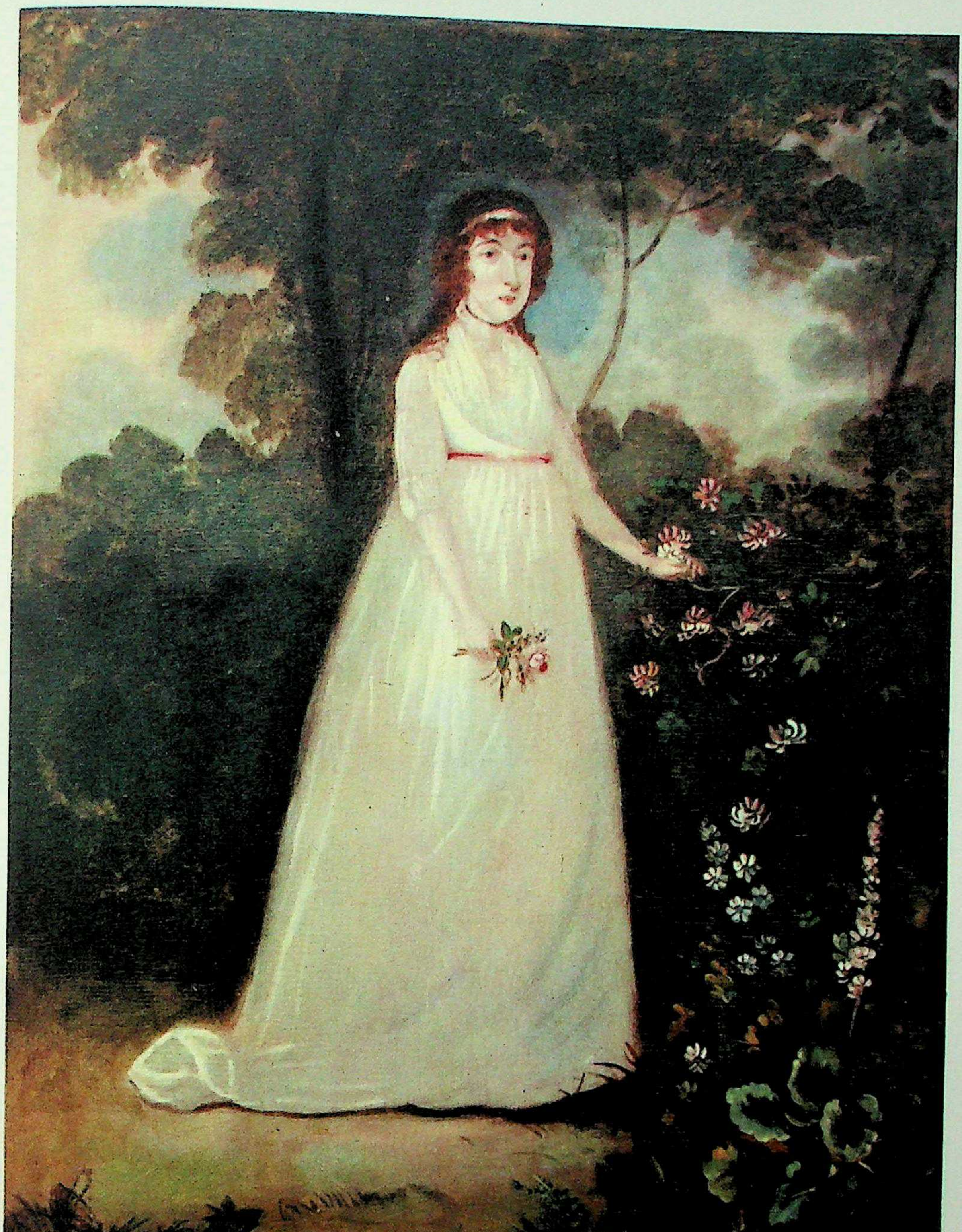
[34]

PICKING FLOWERS

1790–1800

Artist unknown

Oil on wood – maple. 24⅝″×19⅜″. The composition of this picture is reminiscent of late eighteenth-century English portraiture. Imported engravings of such paintings influenced American folk artists in their choice of pose and background.



[35]

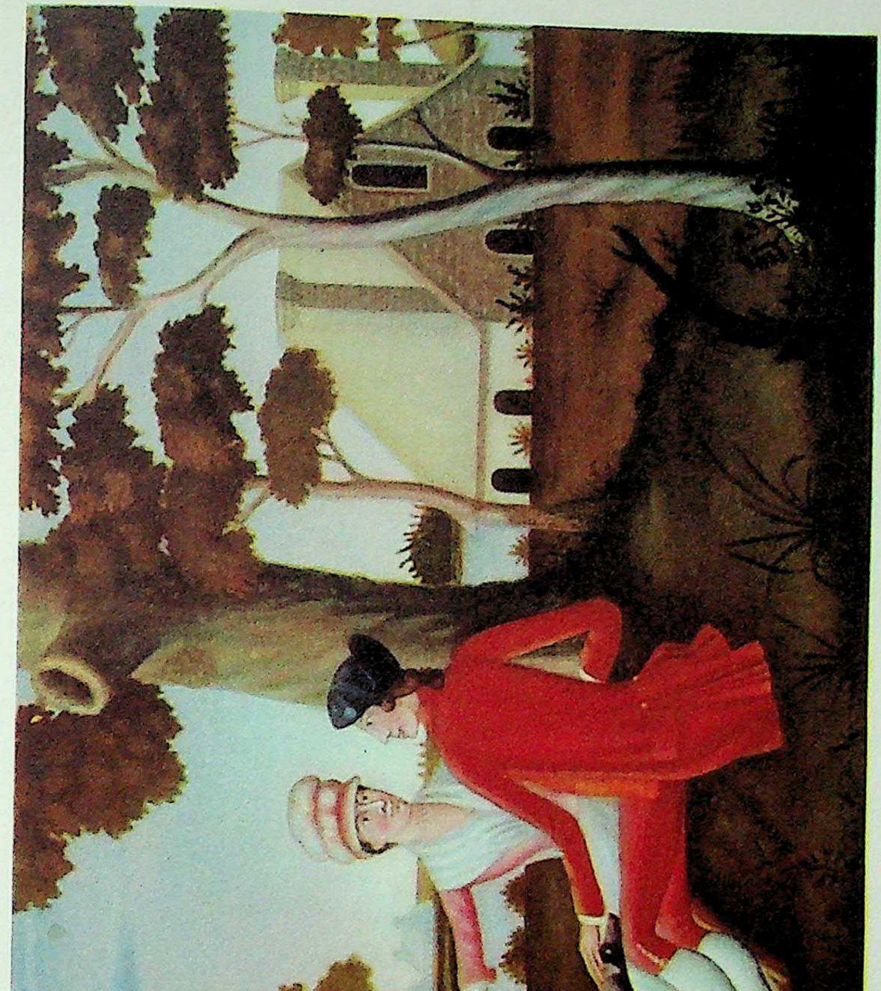
LANDSCAPE WITH FIGURES

c. 1785

Artist unknown

Oil on wood – cedar. 20¼″ × 38½″. This stylized picture, said to depict the vicinity of Philadelphia, is an interesting example of what was referred to in the eighteenth century as a "chimney painting." Following English usage, landscapes "either from nature or fancy" were advertised in the newspapers and were frequently painted directly on the wooden paneling of a room-end. At other times pictures such as this were framed and hung over the fireplace. While a few were views of actual places, the majority were decorative compositions in the romantic manner, inspired by English engravings. Two comparable examples, one from New England and the other from Pennsylvania, are illustrated in *American Decorative Wall Painting.*

REFERENCE: Little, Nina Fletcher. *American Decorative Wall Painting.* Old Sturbridge Village: 1952, Pls. 66 and 71.



⁂ [36] ⁂

THE NAVIGATOR

c. 1830

(Companion to No. 37)

Artist unknown

Oil on canvas. 33⅛″×28″. Accessories were frequently used by the artist to indicate the profession or calling of the sitter. Here the addition of the globe and calipers suggests a seafaring man or surveyor.

⁂ [37] ⁂

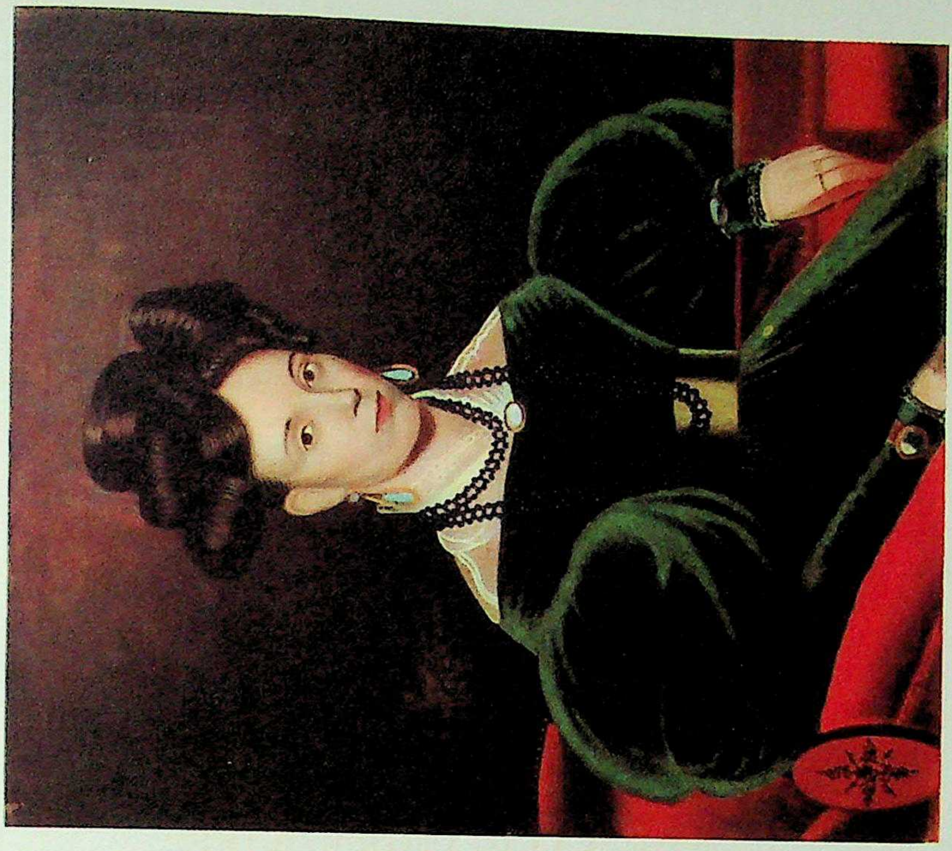
THE NAVIGATOR'S WIFE

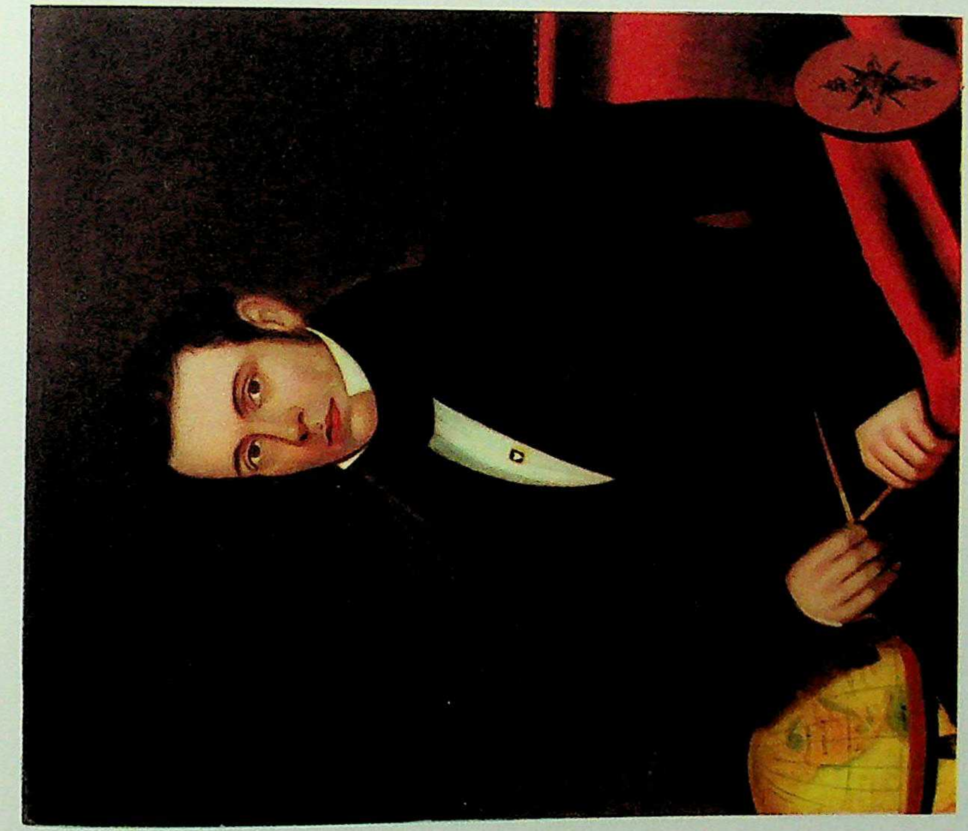
c. 1830

(Companion to No. 36)

Artist unknown

Oil on canvas. 33⅛″×28″. During the 1830's false curls and switches were used by ladies to enable them to dress their hair fashionably high. Lacquer was applied to make the hair stand in high loops called "Apollo's knots."





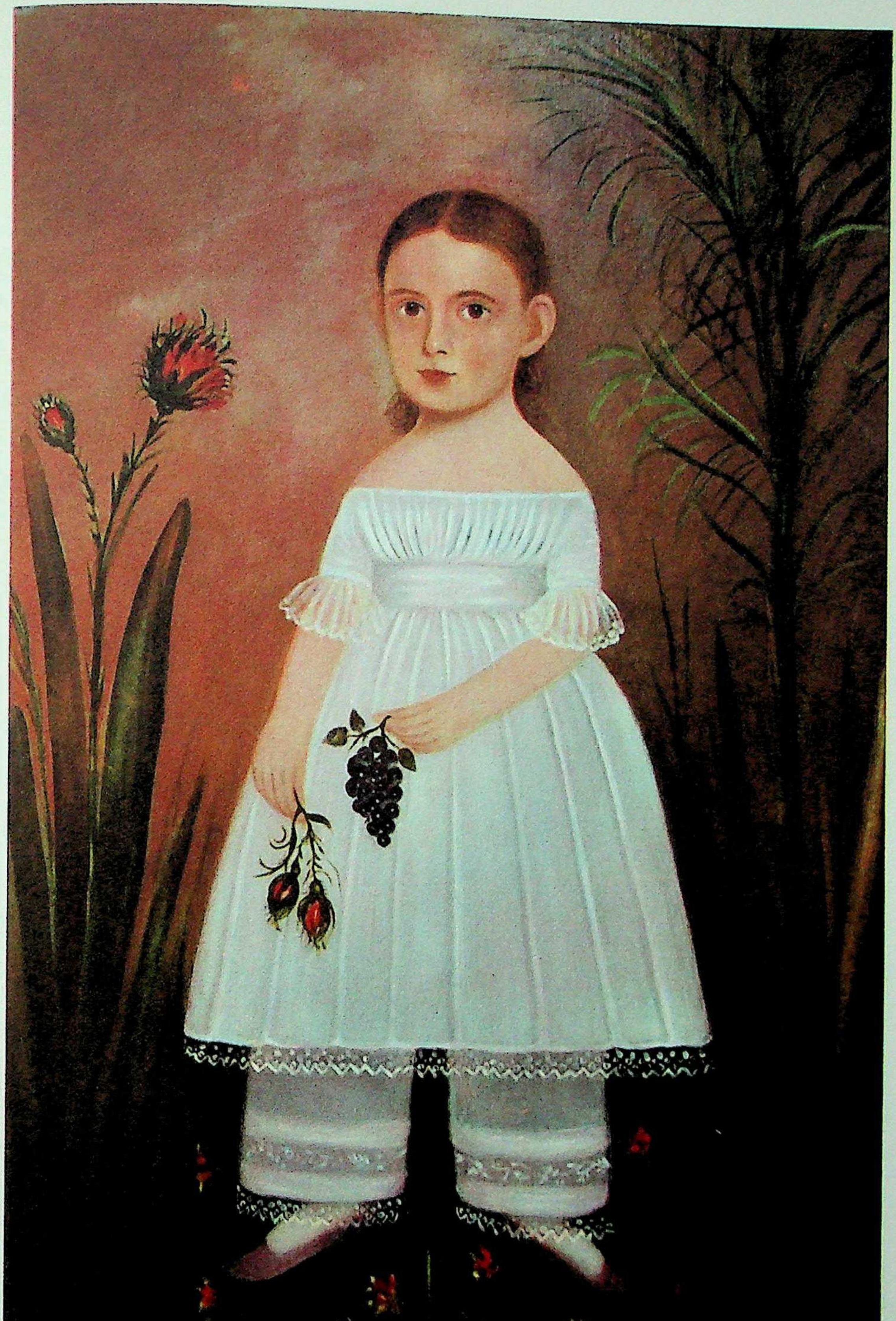
[38]

GIRL IN GARDEN

c. 1840

Artist unknown

Oil on canvas. 39¾″ × 27⅛″. Some of the distinctive characteristics which make folk art appealing are well illustrated here. The unaffected pose and the artist's unsophisticated technique add charm and individuality to what might otherwise be a conventional portrait.

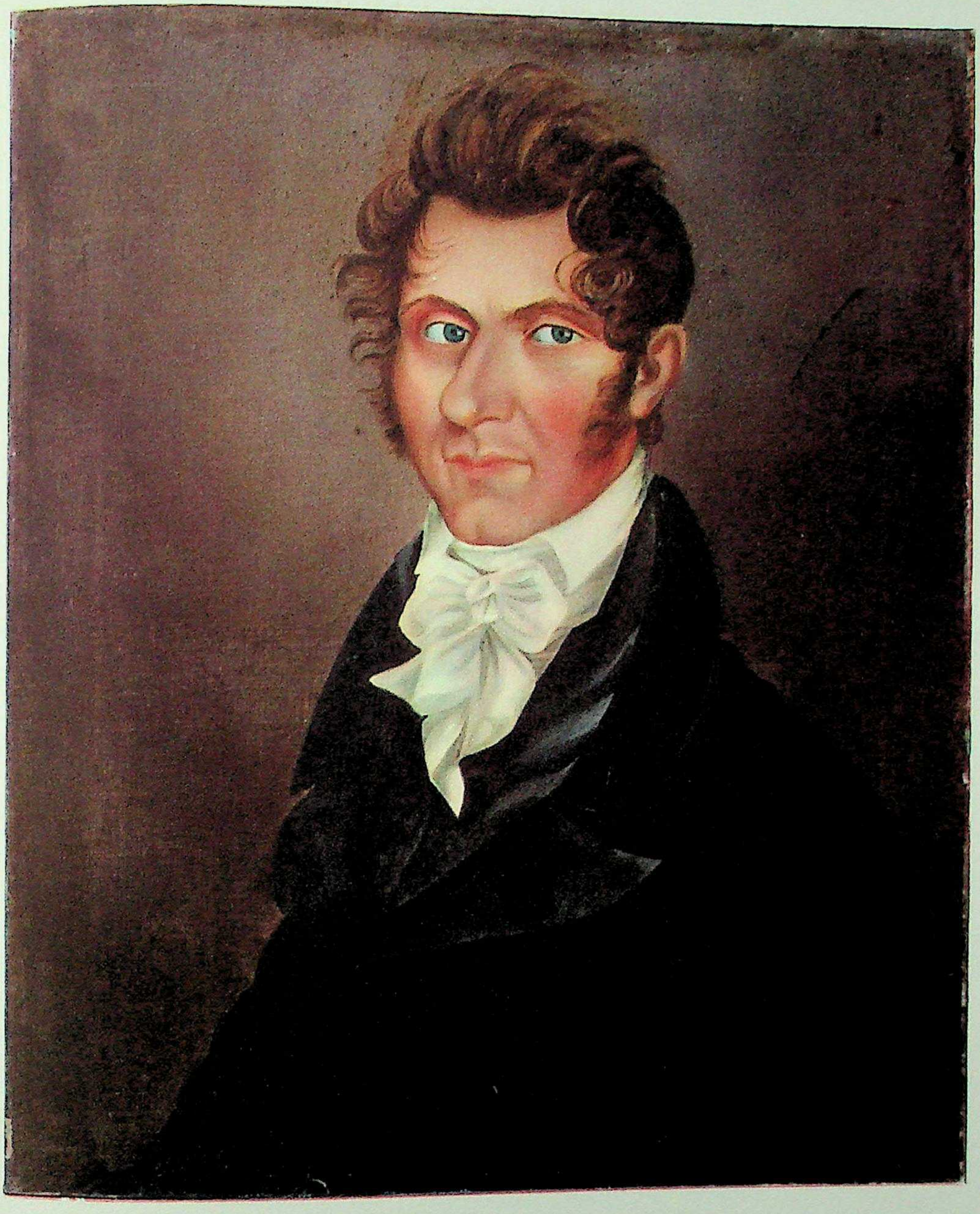


GENTLEMAN FARMER

c. 1815

Artist unknown

Oil on canvas. $26\frac{5}{8}'' \times 21\frac{1}{2}''$. This portrait was found in Huntsville, Alabama. It is presumed to be a painting of one of the many wealthy farmers of the fertile Tennessee River Valley.

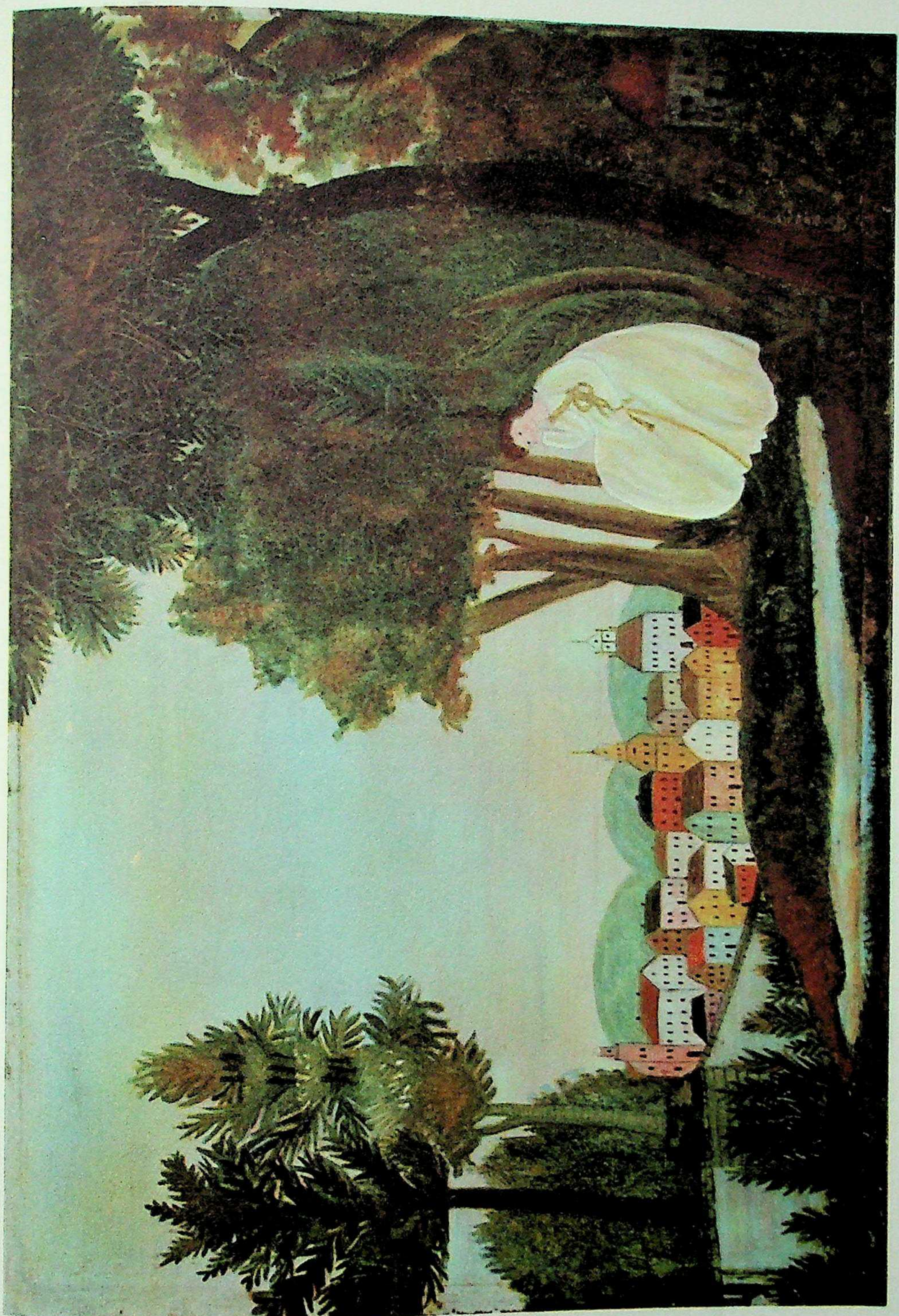


CONTEMPLATION

c. 1825

Artist unknown

Oil on wood – pine. $14\frac{7}{8}'' \times 21''$. Although the customary tomb and weeping willow tree are lacking, the mood and composition of this scene suggest a close affinity with mourning pictures of the time.



[41]

BOY WITH FINCH

c. 1800

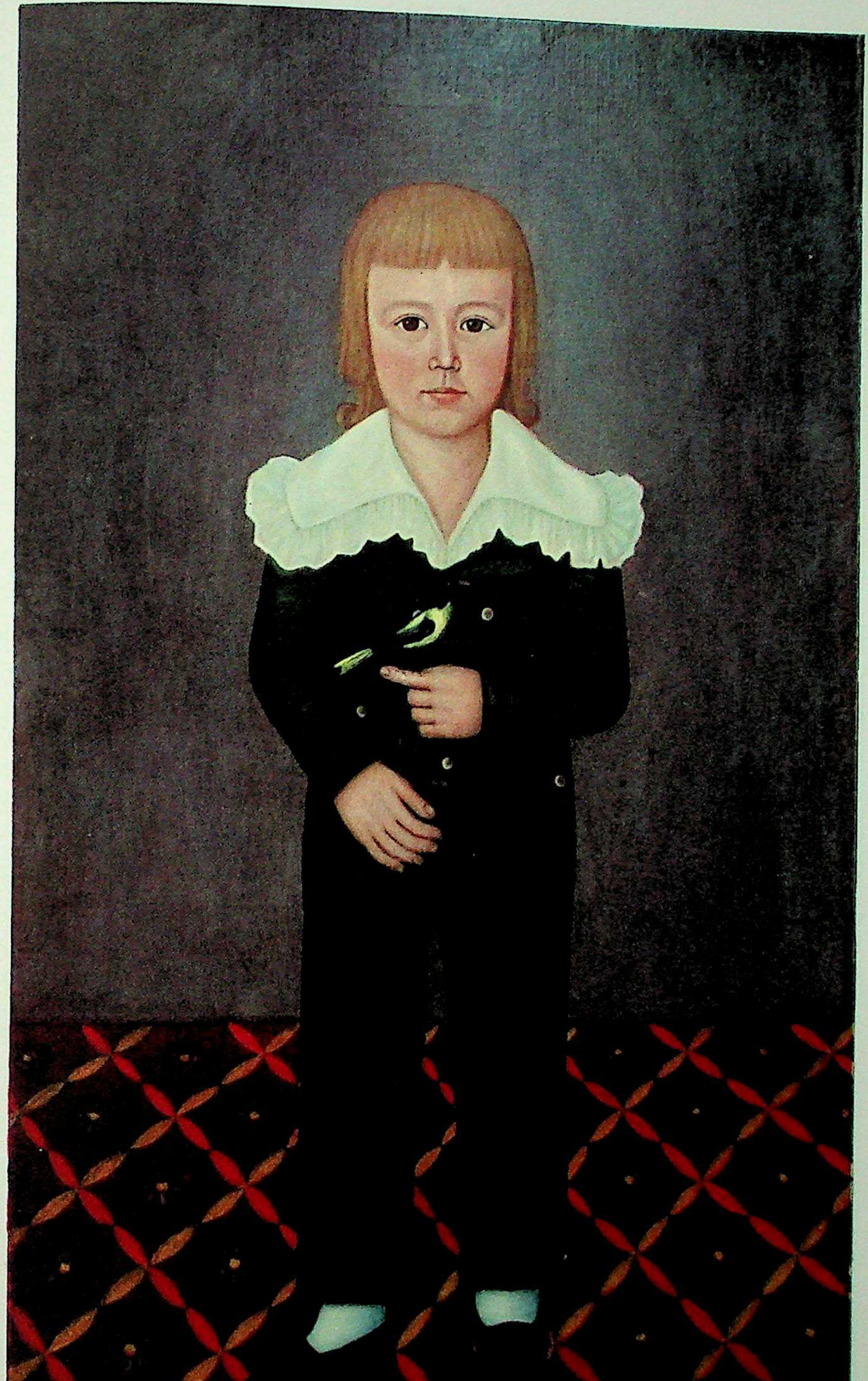
(Companion to No. 42)

Artist unknown

Oil on canvas. 38¾″×23¾″. In the late eighteenth and early nineteenth centuries floors were frequently painted in simulation of woven carpeting, floor coverings of any sort being scarce in the country districts. As the weaving of a homemade rug took many hours of the housewife's time, colorful painted patterns were acceptable substitutes in many rural homes. Although these designs were sometimes drawn free-hand, the majority, such as the one shown here, were done with stencils. This method produced neat, regular motifs, which could be easily renewed when worn, or repainted in different colors if desired. Traveling artists who specialized in the decorating of woodwork and walls painted many of these floors.

Stencils were cut with a sharp knife from heavy paper. They were then saturated with alternate coats of oil and shellac to render them stiff enough for repeated use. They eventually became extremely brittle and were often kept flat between the leaves of account books.

In application, the separate elements could either be combined to produce the finished design, or the entire motif might be cut as one stencil. Designs such as those appearing in this picture were executed throughout New England and are found in New York, Ohio, and in other areas settled by New Englanders. The traveling artist followed his clientele, and the house-and-face-painting trades flourished in pioneer communities.



[42]

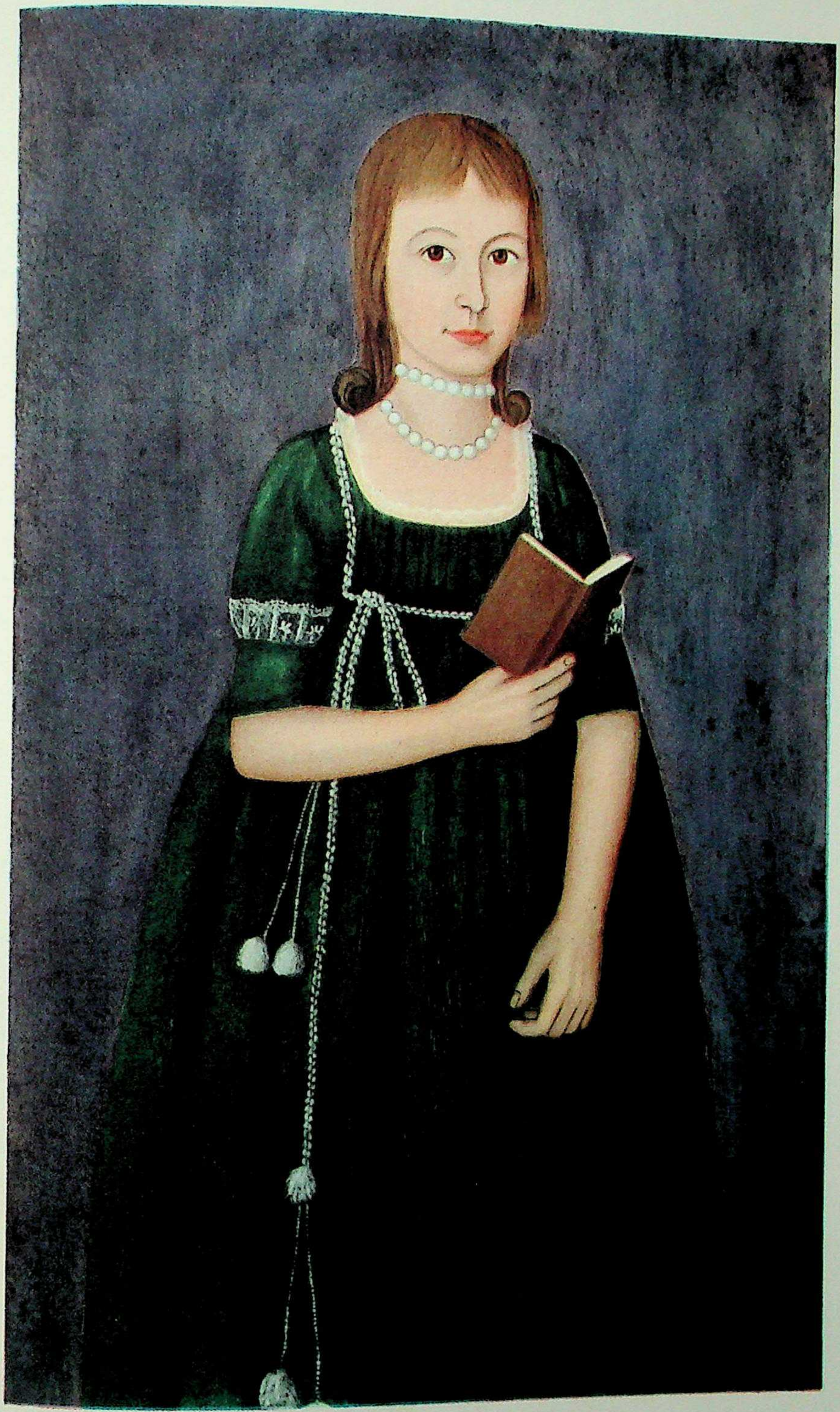
GIRL IN GREEN

c. 1800

(Companion to No. 41)

Artist unknown

Oil on canvas. 38¾″×24″. A simple high-waisted dress with a low neck, such as worn by this child, was popular among girls in early nineteenth-century America. The fact that she probably wore her best clothes to pose for her portrait is shown by the cord and tassel trimming on her dress, skillfully painted by the artist, and the double strand of large white beads around her throat.



[43]

THE PEACEABLE KINGDOM

1830–1840

Edward Hicks, 1780–1849
(Pennsylvania)

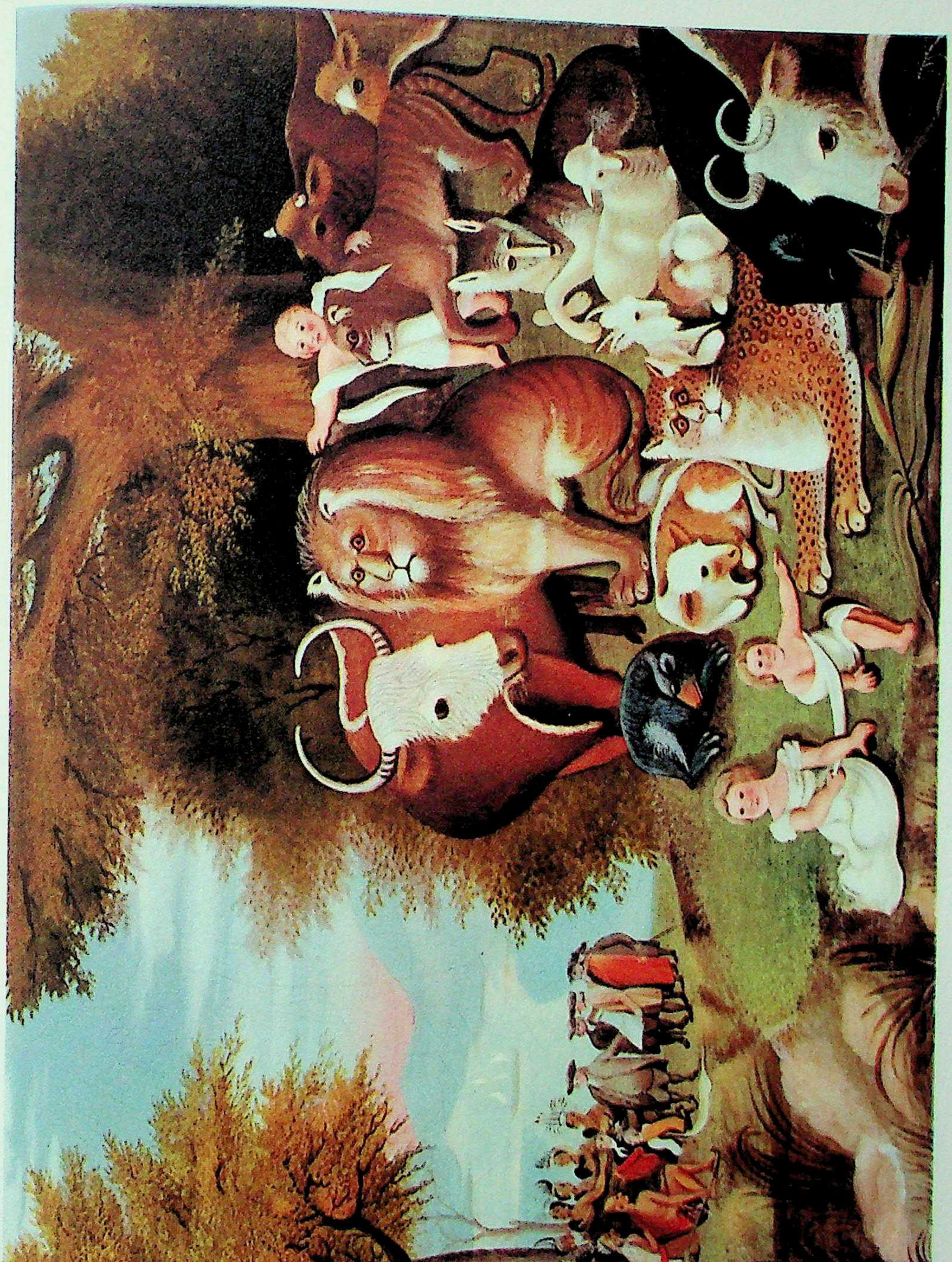
Oil on canvas. 17½″×23½″. This subject was treated by Hicks perhaps as many as a hundred times. It appeared in numerous versions, most of which were painted as gifts for his friends. The pictures were often accompanied by a card on which Hicks had paraphrased the famous prophecy from Isaiah 11: 6–8, that begins: "The wolf shall also dwell with the lamb, and the leopard shall lie down with the kid; and the calf and young lion and the fatling together; and a little child shall lead them."

This painting belongs to the second or middle period of the "Kingdoms" in which the animals are compactly grouped and the ox, lion, and leopard are especially prominent. Hicks included the children and animals in many different poses and arrangements which were seldom duplicated. The historical incident of William Penn's treaty with the Indians was painted by Hicks on a number of occasions, but he frequently inserted a vignette of the scene in the far left corner of his "Kingdoms." He felt, in naive piety, that "Penn's holy experiment" as typified by the state of Pennsylvania was the fulfillment of Isaiah's prophecy.

Prints and biblical illustrations of the early nineteenth century were his chief sources of inspiration. Other "Kingdoms" almost identical with this are in the Worcester (Mass.) Art Museum and in the Garbisch Collection.

For biography of the artist, see No. 8.

REFERENCE: Ford, Alice. *Edward Hicks, Painter of the Peaceable Kingdom.* Philadelphia: University of Pennsylvania Press, 1952, pp. 41–43, 118–119.



[44]

GIRL AND CAT

c. 1840

William Thompson Bartoll, 1817–1859

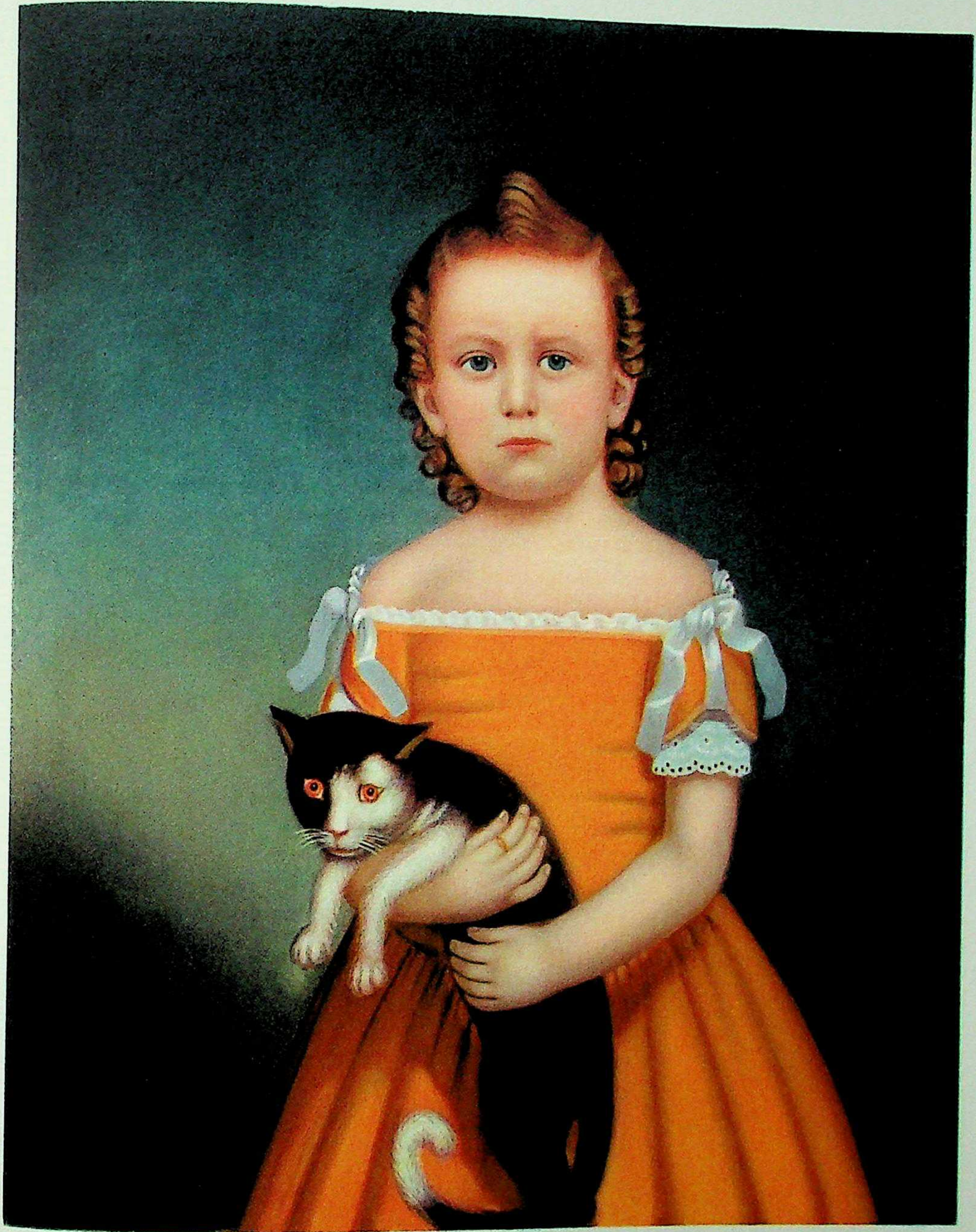
(Massachusetts)

Oil on canvas. $27\frac{1}{8}'' \times 22''$. This picture has been relined, but the following inscription was transferred to the new backing: *W. Bartoll, Pinxt*. Although the artist's name often appears in print without the second "l", his known signature corresponds with that quoted here.

William Thompson Bartoll, son of John and Rebecca (Thompson) Bartoll, was baptized with his twin brother, John, in the First Church in Marblehead, Massachusetts, on June 22, 1817. He married Sally L. Sellman, April 21, 1835, and they had five children. He died at Marblehead from lung fever on February 15, 1859.

Bartoll, a house, sign, and portrait painter, is said to have done murals on the walls of his home as well as many portraits of residents of Marblehead. A fairly regular exhibitor at the Gallery of the Boston Athenaeum from 1843 to 1855, he appears to have shown the identical landscape there a number of times. Signed examples of his work are owned by Fruitlands Museum and by the Marblehead Historical Society.

REFERENCES: Vital records of Marblehead, Massachusetts.
Exhibition catalogues of the Boston Athenaeum, 1843–1855.
Dods, Agnes M. "A Marblehead Painter," *Antiques*, LVI, No. 5 (November 1949), p. 372.



[45]

WASHINGTON AND LAFAYETTE AT THE BATTLE OF YORKTOWN

c. 1860

Reuben Law Reed, 1841–1921

(Massachusetts)

Oil on canvas. 22⅛″ × 33¾″. This picture was painted by Reuben Law Reed when he was a young man. It is based upon a description of the Battle of Yorktown given him by an eyewitness who, it is said, was pleased with the realistic effect achieved by young Reed.

Reuben Law Reed, son of William and Anna (Gleason) Reed, was born in Acton Center, Massachusetts, on April 26, 1841. A descendant of men who fought at Lexington and at Bunker Hill, Reuben had a great interest in historical events. In early life he was a granite worker; later he became a house painter, and executed pictures as a diversion in his leisure time. He died on January 22, 1921.

REFERENCE: Information concerning Reuben Law Reed contained in a letter from Paul J. Reed, Baltimore, Maryland.

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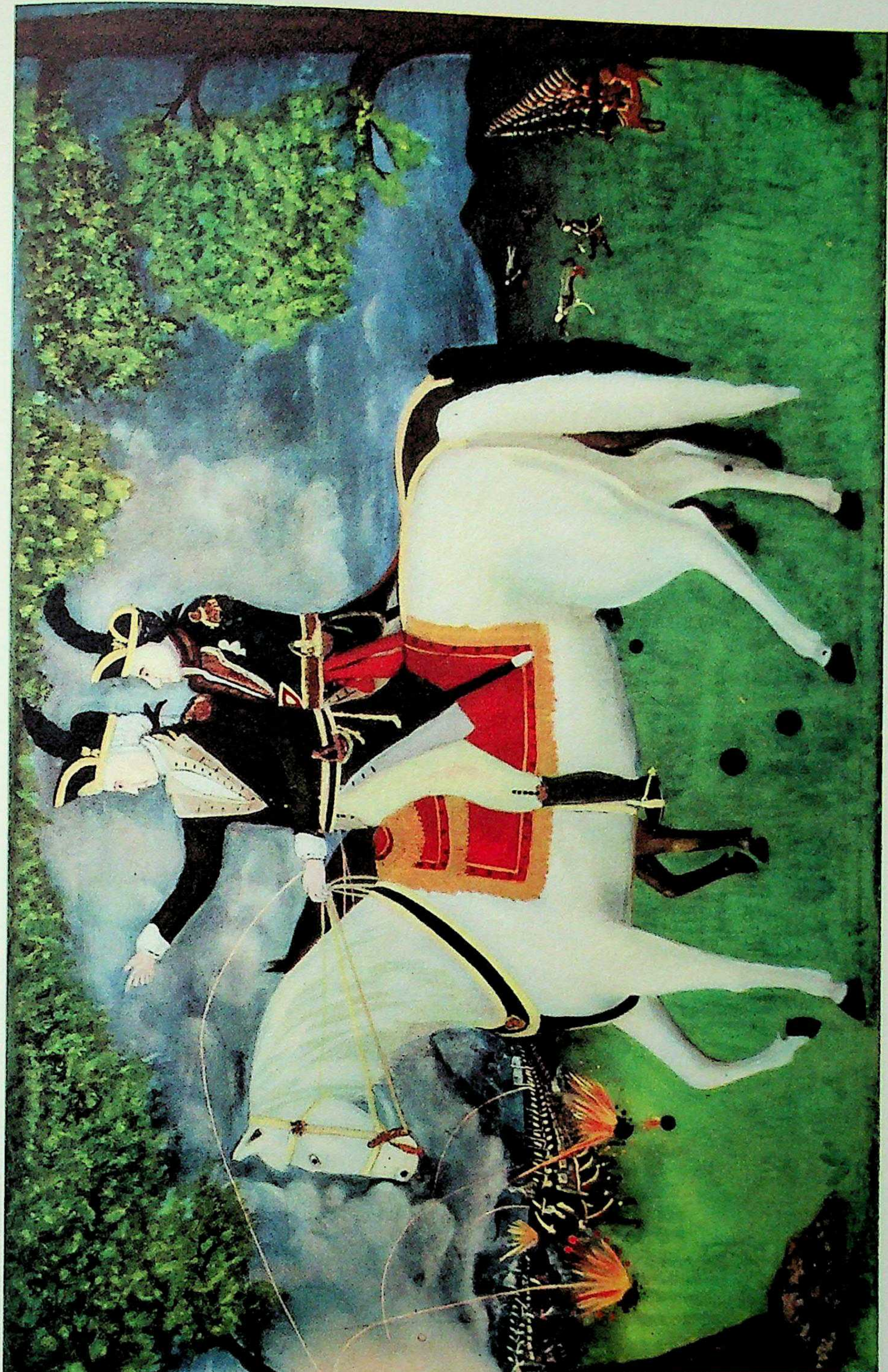


[46]

BOY ON STENCILED CARPET

c. 1835

(Companion to No. 166)

Attributed to *Erastus Salisbury Field, 1805–1900*

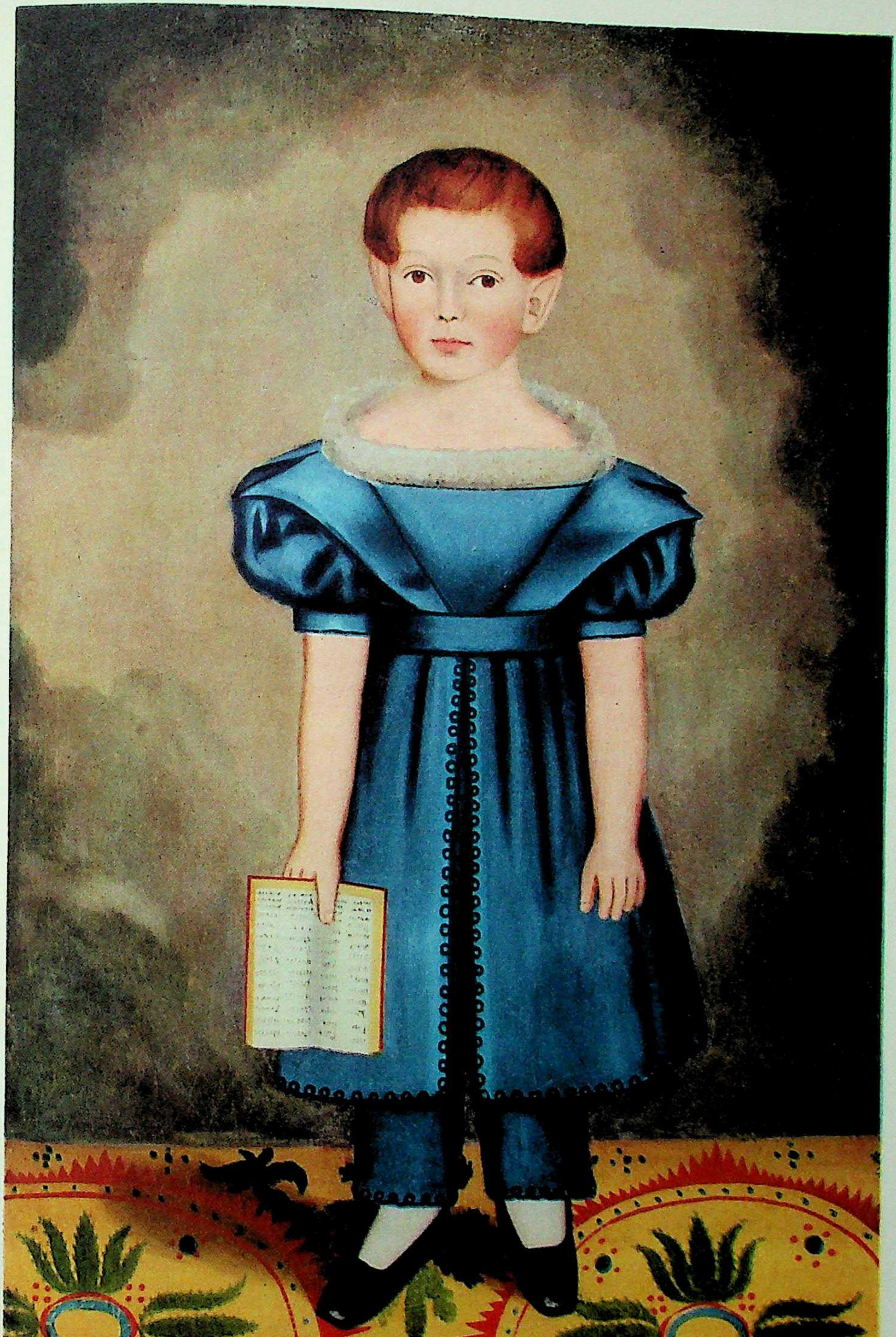
(Massachusetts)

Oil on canvas. 43¾″×29¼″. This child stands on a brightly patterned floor covering, intended to represent a stenciled carpet. These substitutes for woven textiles were widely used during the eighteenth and first half of the nineteenth centuries and were referred to frequently as "painted floor cloths" in journals, account books, and newspaper advertisements of the period. Made of oilcloth or heavy canvas, they were either painted freehand or decorated by means of stencils. The folk artist provides pictorial information on this subject, as old examples of painted carpets are almost nonexistent today.

Rufus Porter, painter of scenic wall frescoes, who traveled extensively in Massachusetts, New Hampshire, and Maine during the second quarter of the nineteenth century, published a small book in 1826 giving the following illuminating instructions for decorating stenciled carpets: "To Paint In Figures for Carpets Or Borders – Take a sheet of pasteboard or strong paper, and paint thereon with a pencil any flower or figure that would be elegant for a border or carpet figure; then with gouges and chisels, or a sharp penknife, cut out the figure completely, that it may be represented by apertures cut through the paper. Lay this pattern on the ground intended to receive the figure . . . and with a stiff smooth brush, paint with a quick vibrative motion over the whole figure. Then take up the paper and you will have an entire figure on the ground."

For biography of the artist, see No. 22.

Reference: Porter, Rufus. *A Select Collection of Valuable and Curious Arts*, 2nd Ed. Concord [N. H.], 1826, p. 34.



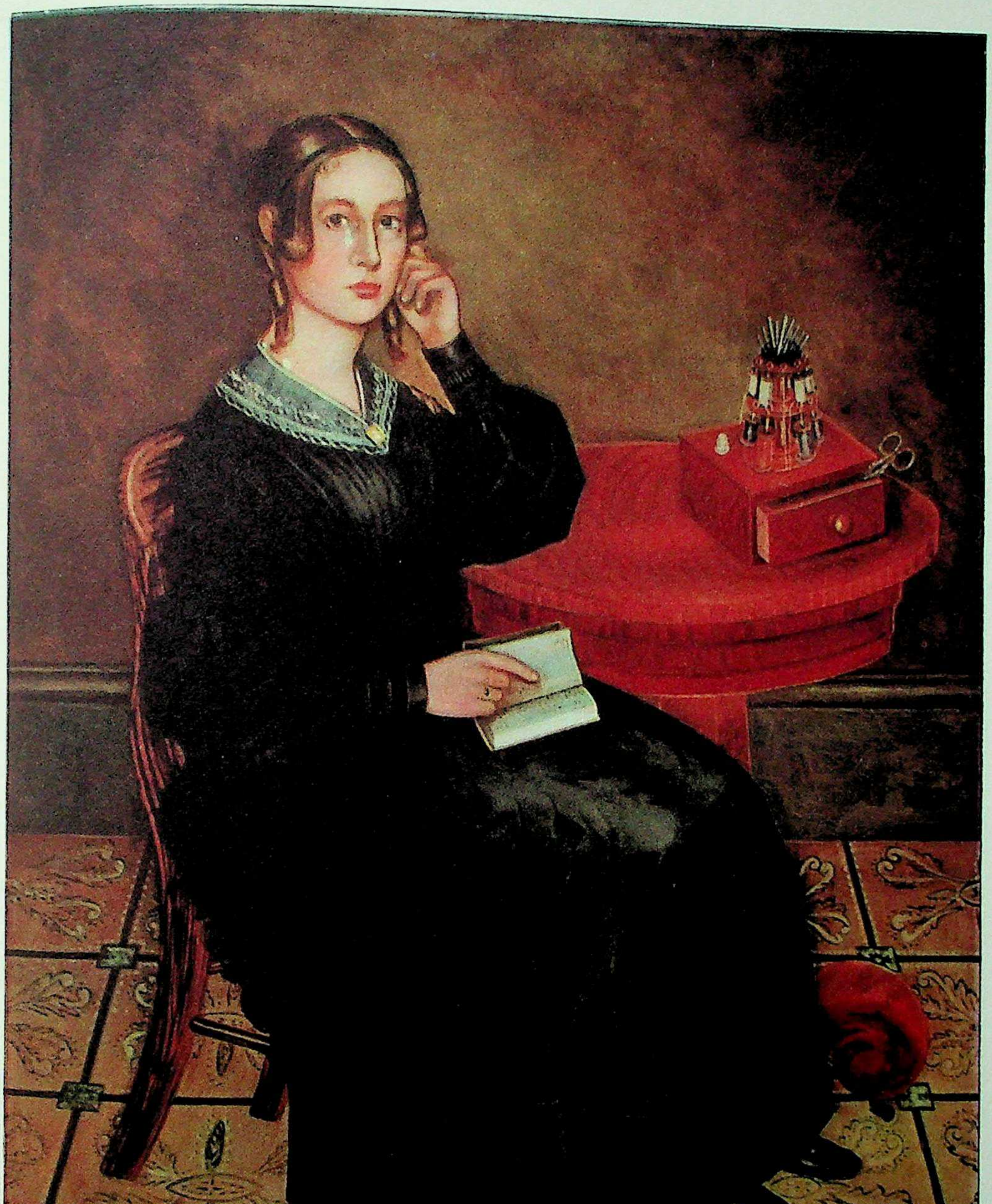
* [47] *

WOMAN WITH SEWING BOX

1850–1860

Artist unknown

Oil on canvas. 51⅝″ × 42½″. An identification of the sitter as Miss Appleton of Ipswich, Massachusetts, has not been verified.



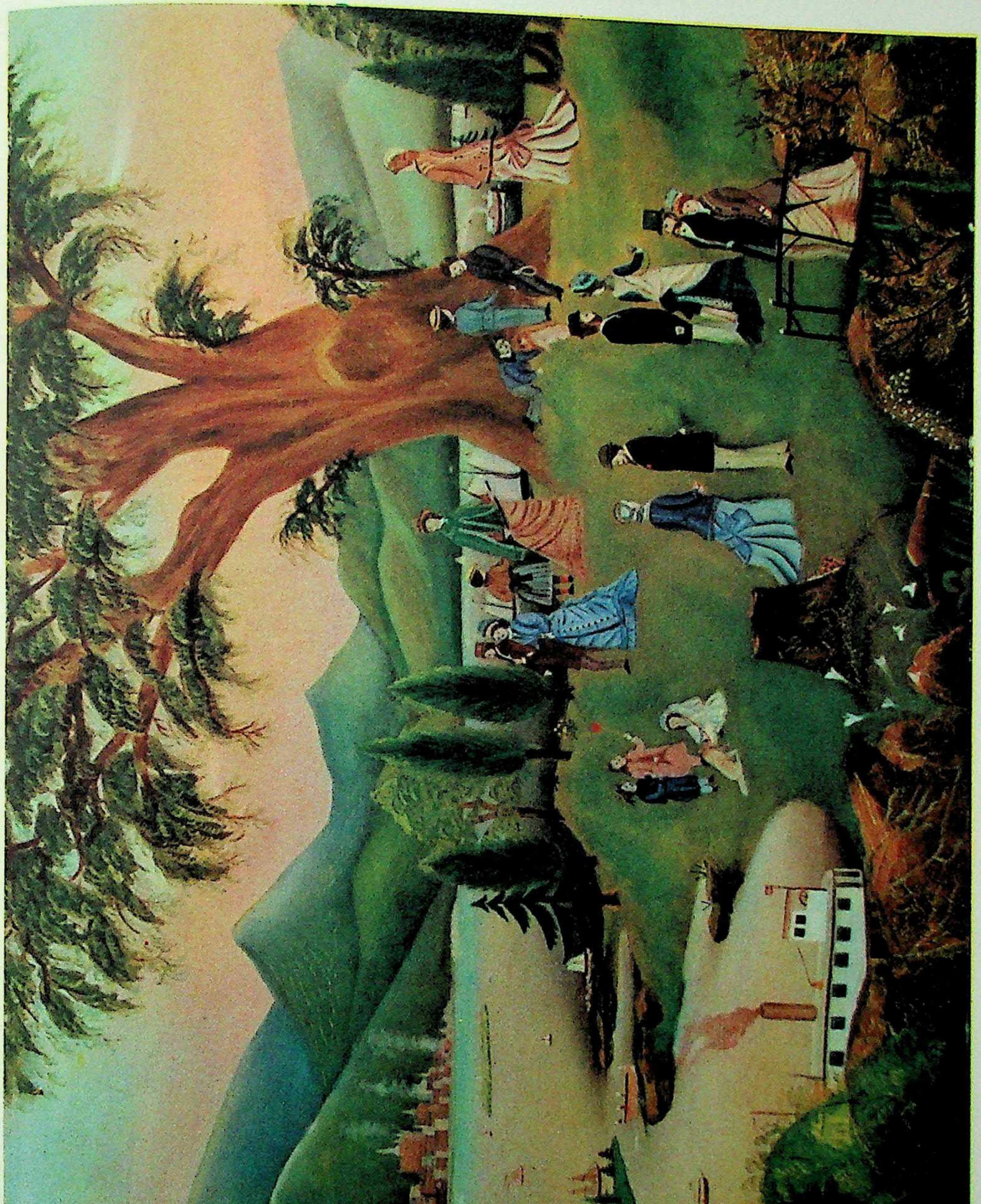
[48]

OUTING ON THE HUDSON

c. 1876

Artist unknown

Oil on cardboard. 19″×24⅜″. The picturesque scenery of the Hudson River was a popular subject with nineteenth-century artists who painted many pictures of this region. The excursion appears to be taking place in the vicinity of Hudson City, N. Y., with the town of Catskill visible across the river.



[49]

CAPTAIN THOMAS HARRISON

c. 1815

(Companion to No. 50)

Zebakiah Belknap, 1781–1858

(Massachusetts)

Oil on wood – tulip wood. $33\frac{5}{8}'' \times 25\frac{3}{8}''$. Captain Thomas Harrison was a native of Boston, Massachusetts. In May, 1812, he joined the United States Army with rank of captain in the Infantry and raised a company of men with whom he marched to the Canadian frontier. After losing a leg in the Battle of Chippewa, he was mentioned in dispatches and subsequently brevetted major for his distinguished service. He resigned his commission in 1815 and was an inspector in the Boston Custom House at the time of his death in 1855.

According to a tombstone inscription at Weathersfield, Vermont, Zebakiah Belknap was born March 8, 1781 in Ward (now Auburn), Massachusetts. After graduating from Dartmouth College in 1807 he became an itinerant artist and his signed portraits have been found throughout New England. He married Sophia Sherwin of Maine and lived in Weathersfield, Vermont, where he died June 8, 1858. Although he occasionally painted on canvas he commonly used wooden panels which were scored with a rowel to obtain a textured surface. Prominent ears, full lips, sharply defined eyes, and heavy reddish nasal shadows are characteristic of his work. Signed examples are owned by Fruitlands Museum and the New Hampshire Historical Society.

REFERENCES: *Ballou's Pictorial*, X, No. 15 (April 12, 1856), p. 236.

Bolton, Charles Knowles. *Workers with Line and Color in New England, 1620–1870*, Vol. 1, pp. 52, 53. Manuscript, Boston Athenaeum.

[50]

MRS. THOMAS HARRISON

c. 1815

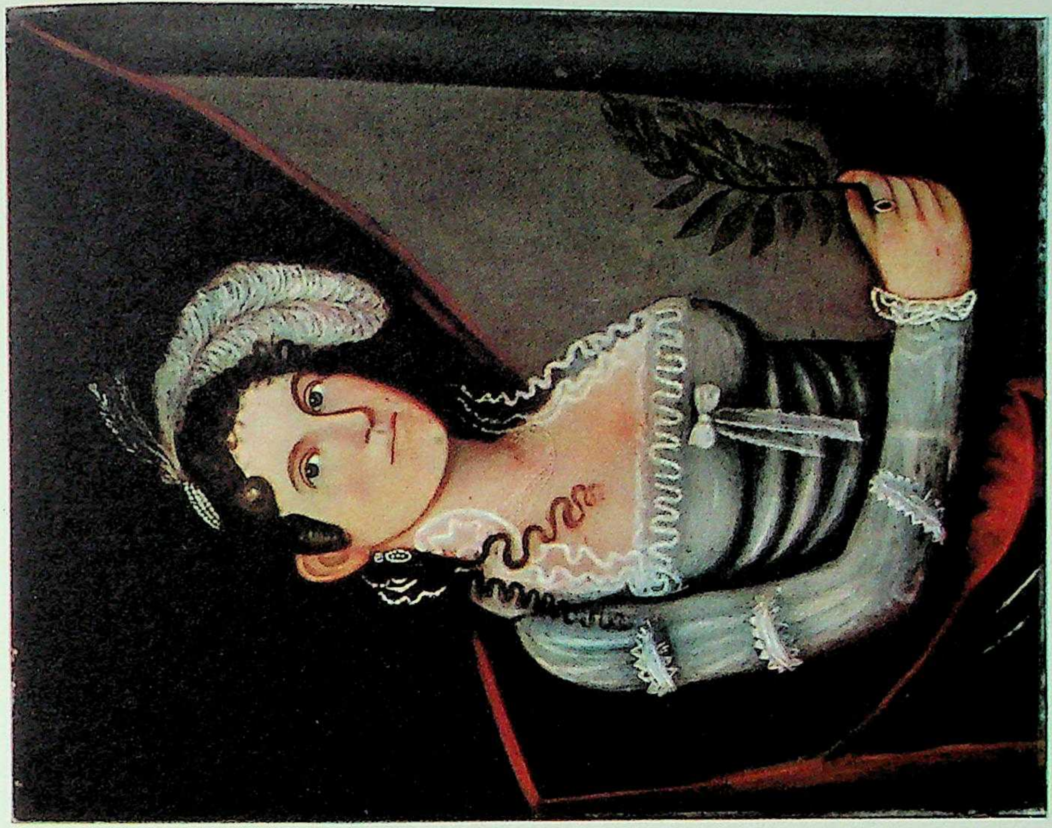
(Companion to No. 49)

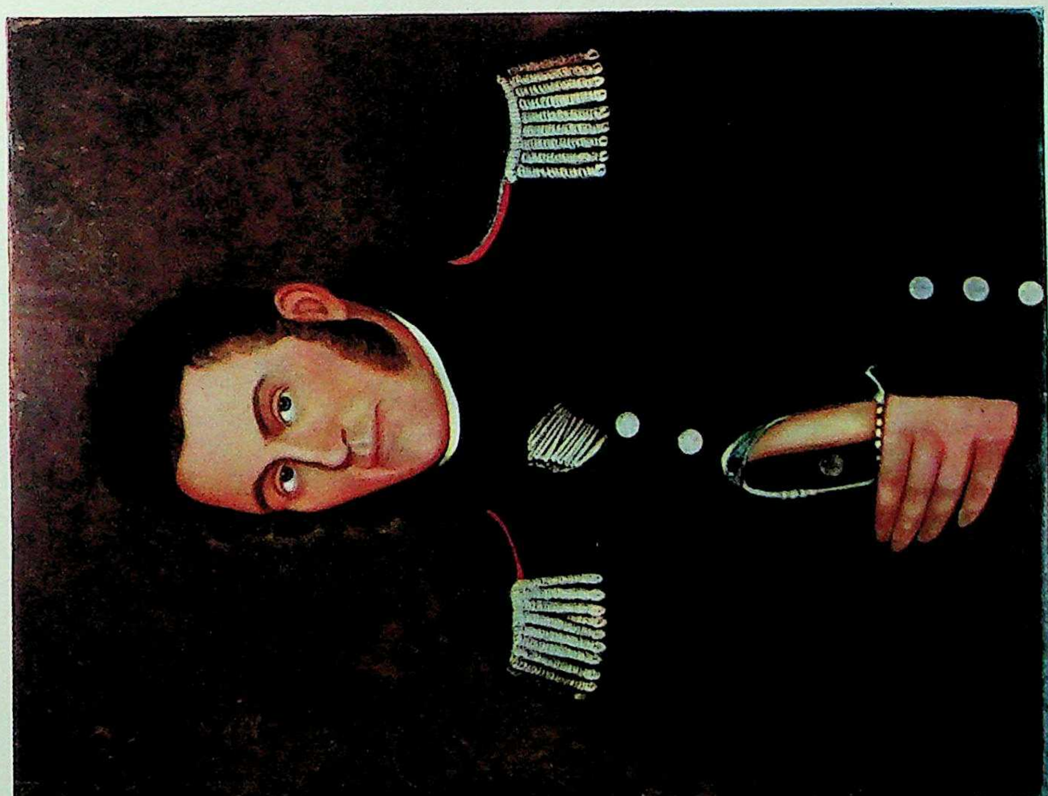
Zebakiah Belknap, 1781–1858

(Massachusetts)

Oil on wood – tulip wood. $33\frac{1}{2}'' \times 25\frac{5}{8}''$. Mrs. Harrison was the first wife of Captain Thomas Harrison. Her pose is typical of Zebakiah Belknap's early work, revealing a noticeable rigidity in the painting of female figures.

For biography of the artist, see No. 49.





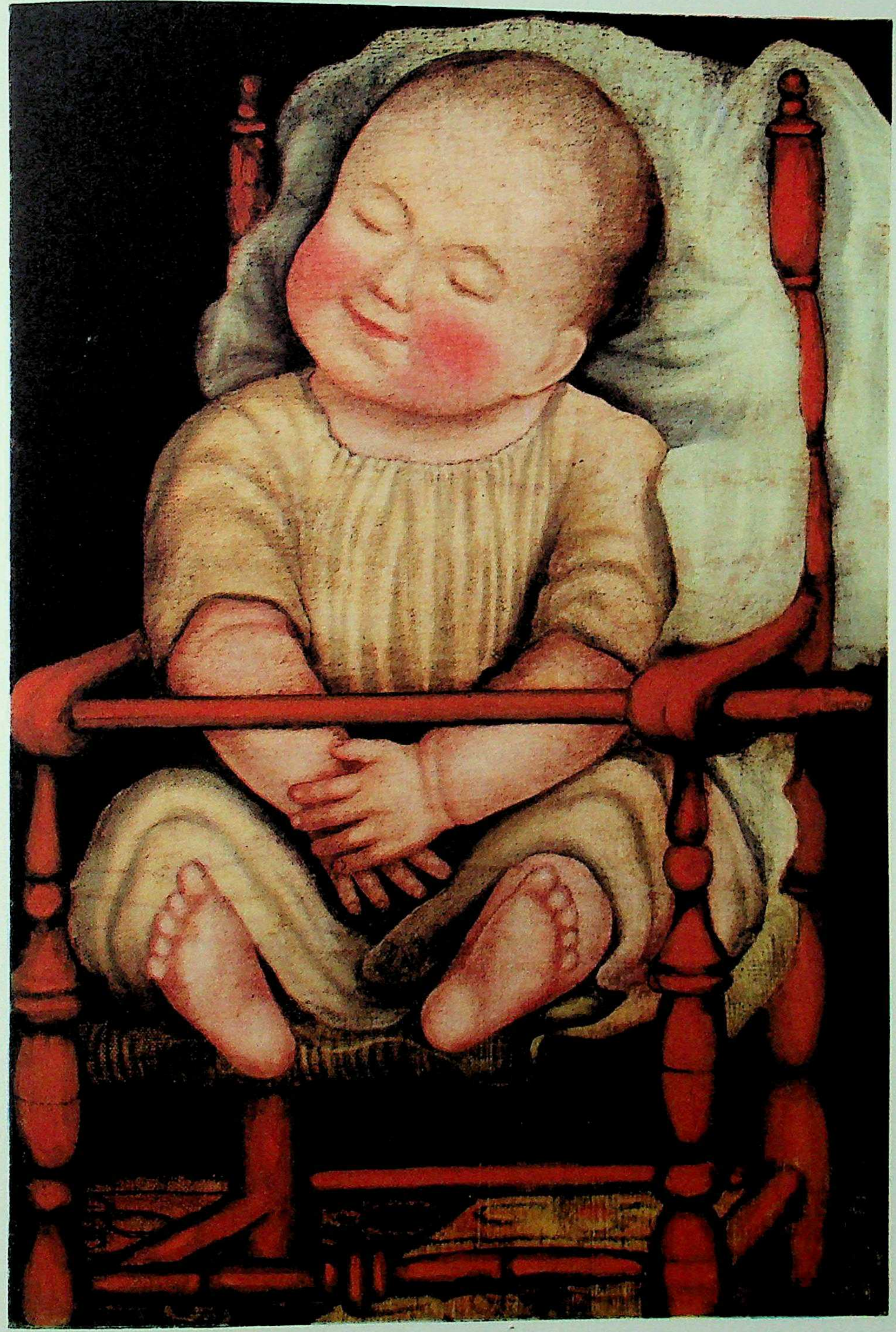
[51]

BABY IN RED CHAIR

1800–1825

Artist unknown

Oil on canvas. 22″ × 15¼″. Sentiment, probably the strongest motivating force in the production of folk art, is strikingly apparent in this whimsical portrait of a small sleeping babe. Such a personal expression of family life captures a fleeting moment as effectively as a snapshot would today. The portrait demonstrates the endearing quality of folk art – an emotional directness which is seldom found in more formal portraits.



[52]

WASHINGTON'S TOMB AT MOUNT VERNON

c. 1855

William M. Prior, 1806–1873

(Massachusetts)

Oil on canvas. $16\frac{5}{8}'' \times 25''$. Stenciled on the back of the original canvas before relining: *PAINTING GARRET / No. 36 Trenton St. / East Boston / W M PRIOR.*

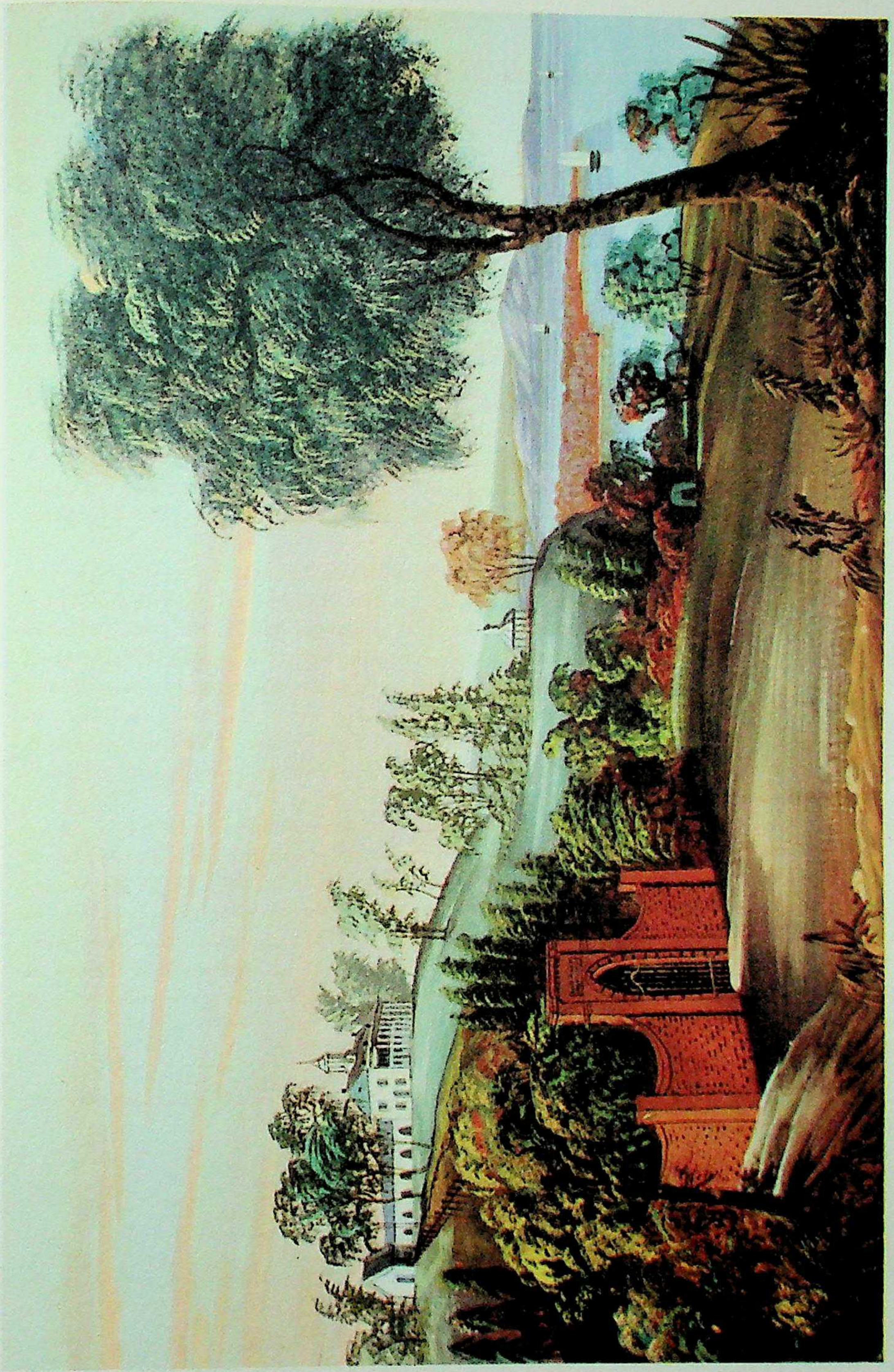
The old Washington family vault was replaced by a new tomb in 1837. The event attracted considerable public attention and, in 1838, S. H. Brooke drew a sketch of Mount Vernon showing the new tomb. Several versions of the scene, probably based on Brooke's sketch, appeared in print during the following years. It is likely that the source used by Prior was either the N. Currier lithograph of 1840 or an illustration which appeared in *Gleason's Pictorial* on October 29, 1853. The trees and foliage in the painting are touched with high lights in a manner frequently employed by Prior in his landscape compositions.

William Matthew Prior, son of a Duxbury, Massachusetts, shipmaster, was born in Bath, Maine, on May 16, 1806. Nothing is known of his early instruction, but a series of advertisements inserted in the local newspaper during 1827–1831 indicates that he did general ship, sign, and ornamental painting in addition to portraits of all sizes. In 1828 Prior married Rosamond Hamblen, and in the early thirties settled in Portland with his wife's relatives, who were also painters. He moved to Boston in 1841, and by 1846 had purchased a house at 36 Trenton Street, East Boston, which he called "The Painting Garret." Here he continued to live and work until his death in 1873.

Not only did Prior work in Boston, but he made many trips in the New England area and went at one time as far south as Baltimore where pictures have been found bearing the inscription, "272 E. Monument St., Balto.". Although he sometimes painted in a style comparable to other nineteenth-century itinerants, it is the flat likenesses on academy board which typify his work. He advertised these as follows: "Persons wishing for a flat picture can have a likeness without shade or shadow at one quarter price." Portraits in this style were done in an hour's sitting and cost $2.92, including frame and glass.

REFERENCES: *Gleason's Pictorial*, V, No. 18 (October 29, 1853), p. 273.

Little, Nina Fletcher. "William M. Prior, Traveling Artist," *Antiques*, LIII, No. 1 (January 1948), pp. 44–48.



[53]

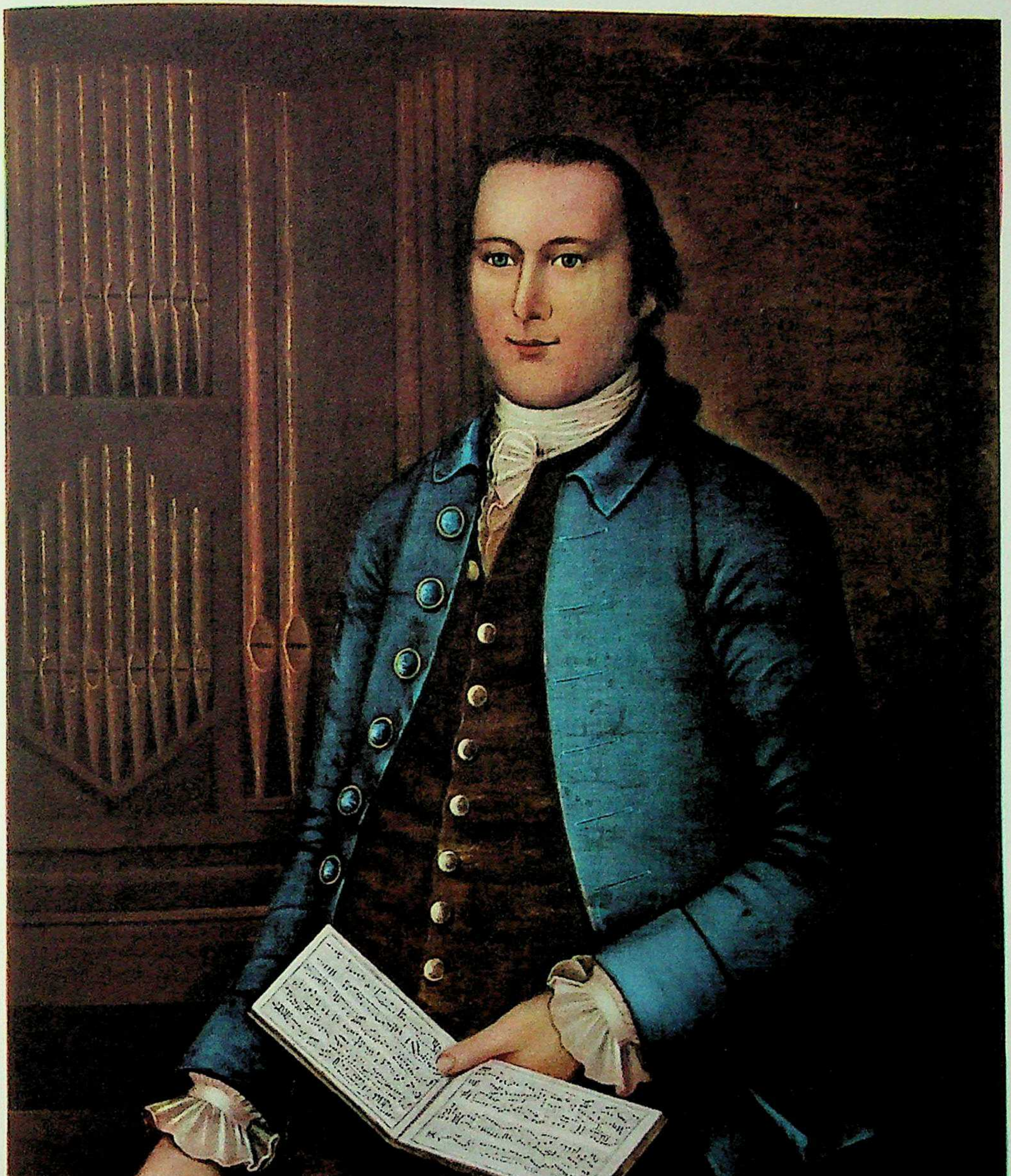
PETER FARRINGTON

1781

Artist unknown

Oil on canvas. 41½″×33″. The following inscription has been transcribed to the relining: *AE 33y P. F. Dec. 12 1781.*

Peter Farrington, said to have been a Boston organist, holds a book, open to the hymn "All Ye That Pass By" by S. Brockiner.



[54]

ELIZABETH GREENLEAF

c. 1752

Joseph Badger, 1708–1765

(Massachusetts)

Oil on canvas. $21\frac{3}{4}'' \times 17\frac{7}{8}''$. Elizabeth Greenleaf, daughter of Dr. John and Priscilla (Brown) Greenleaf, of Boston, was born in 1748. In 1752, at the age of four years, she and her sister Priscilla are said to have been poisoned with laudanum administered by their nurse.

Joseph Badger was born in Charlestown, Massachusetts, on March 14, 1708, the son of Stephen Badger, a tailor, and Mercy Kettell, his wife. On June 2, 1731, in Cambridge, he married Katherine, daughter of Samuel and Katherine (Smith) Feltch of Reading, by whom he had six children. During the first two years of their marriage they probably lived in Cambridge, for their first child, Joseph, was baptized there. They evidently moved to Boston within the next two years, as the baptisms of four other children are entered in the records of the Brattle Square Church between 1734 and 1745. Stricken with apoplexy, Joseph Badger died intestate in Boston on May 7, 1765. When his widow was appointed administratrix of his estate he was referred to as a "glazier," but when she was given permission to sell the real estate to pay her husband's debts, he was described as "painter."

It is believed that Badger spent his entire life in the Boston area, the only direct reference to him in another town being when he went to Dedham to paint a house in 1737. He also executed signs, hatchments (a coat of arms having been listed in his inventory), fire buckets, and other ornamental work. Probably, because of his humble social position and meager financial circumstances, he failed to obtain recognition in Boston, and his portraits undoubtedly suffered in comparison with those of his predecessors, Smibert, Feke, and the youthful Copley. Badger's work, particularly his likenesses of children, is becoming increasingly appreciated. A companion picture of Elizabeth's sister Priscilla is owned by John M. Graham II, Williamsburg, Virginia.

REFERENCE: Park, Lawrence. "Joseph Badger of Boston, and His Portraits of Children," *Old-Time New England* (Bulletin of the Society for the Preservation of New England Antiquities, Boston), XIII, No. 3 (January 1923), pp. 99–109.

State Museum
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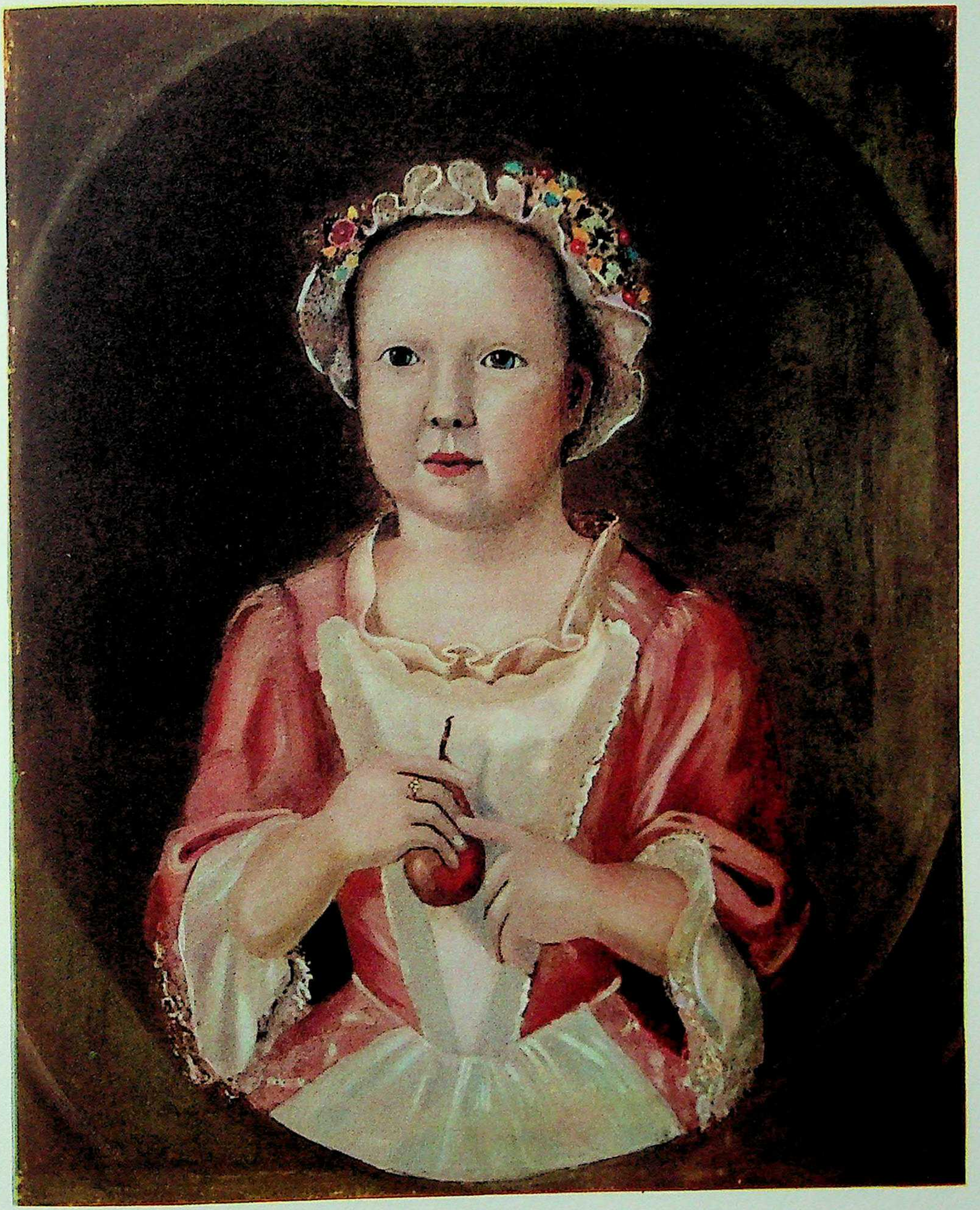


[55]

TWO CHILDREN

c. 1815

Artist unknown

Oil on wood – pine. 18¾″×22″. The simple high-waisted dresses worn by the two children, the close-fitting cap of the baby, and the older child's short hair suggest an early nineteenth-century date for this picture.

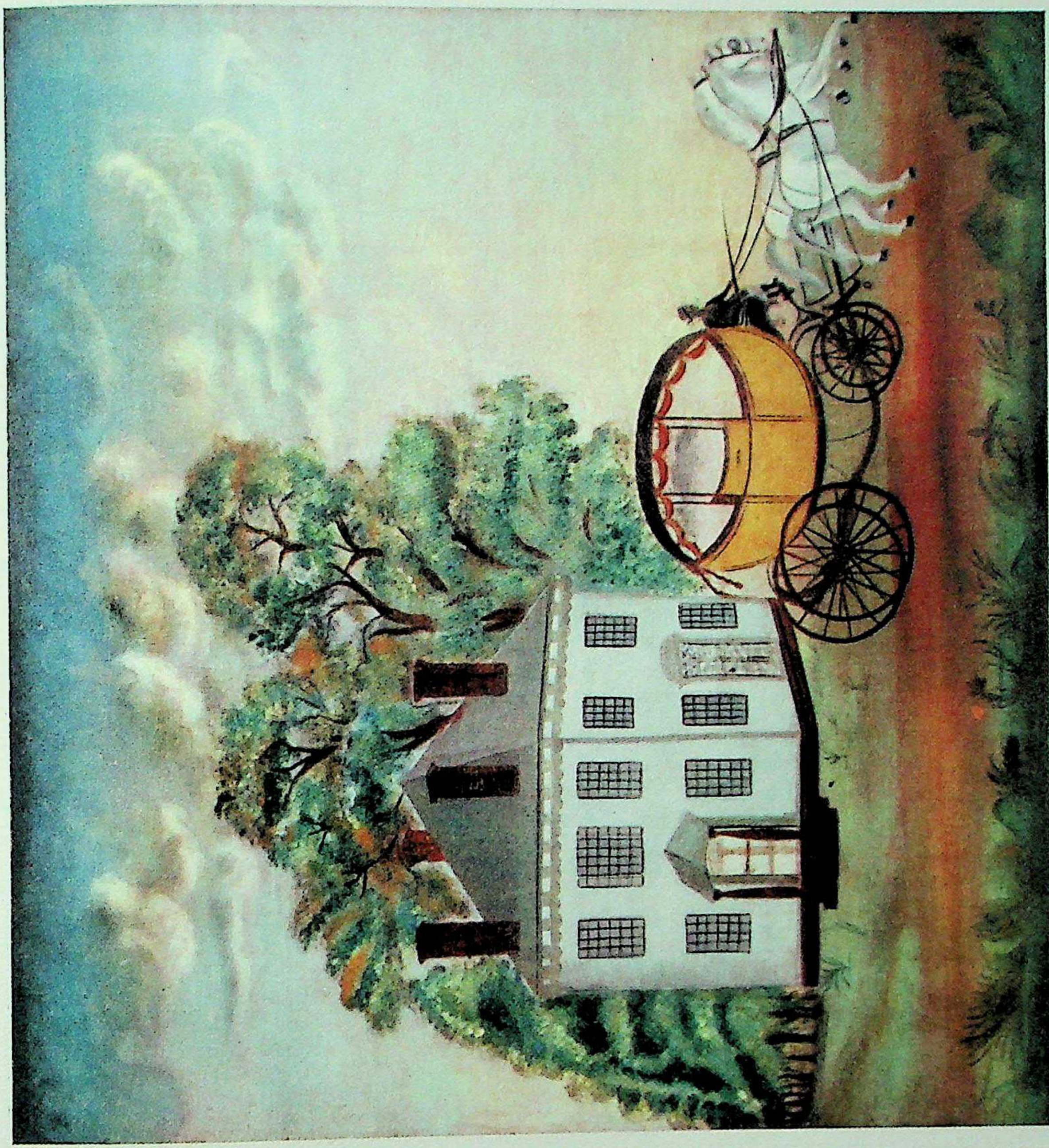
[56]

THE YELLOW COACH

c. 1825

Artist unknown

Oil on canvas. 33¼″ × 36⅛″. Although the artist had difficulty with the perspective of the house, he was greatly concerned with the architecture and presents it in interesting detail. The scalloped cornice, cross-barred window sash, and paneled front door surmounted by an elliptical fanlight are drawn with obvious care. The unexpected skill exhibited in his execution of the coach and horses suggest that he may have copied this element from a print.



[57]

GIRL WITH DOVE

c. 1810

Cephas Thompson, 1775–1856

(Massachusetts)

Oil on wood – pine. $29\frac{7}{8}'' \times 24\frac{7}{8}''$. Stamped into the wood at the lower left of face of picture: *C. Thompson.*

The atmosphere of this picture is typical of the romantic mood of early nineteenth-century portraiture. The sophisticated mahogany bench placed in an outdoor setting, the picturesque mountain scenery, and the use of a tame bird, were all standard devices used to suggest rustic simplicity.

Cephas Thompson was born in Middleboro, Massachusetts, on July 1, 1775. In 1802 he married Olivia Leonard, who became the mother of the artists Cephas Giovanni and Jerome Thompson. During the early years of the nineteenth century, he painted in Middleboro, and in Newport and Bristol, Rhode Island. During the winters he traveled extensively, executing many commissions in southern cities, including Alexandria, Richmond, and Charleston. In Richmond alone he painted more than 200 portraits. In Charleston in 1804 he advertised "Likenesses in large, demi, and small sizes" and the cutting of profiles with his machine. Two years later he patented a delineating machine for copying charts, landscapes, and profiles. In Norfolk, Virginia, on January 20, 1812, he announced in the local newspaper: "C. Thompson portrait painter respectfully informs the inhabitants of Norfolk that his room, No. 10, Talbot's Row, will be open for business on Saturdays only . . . ."

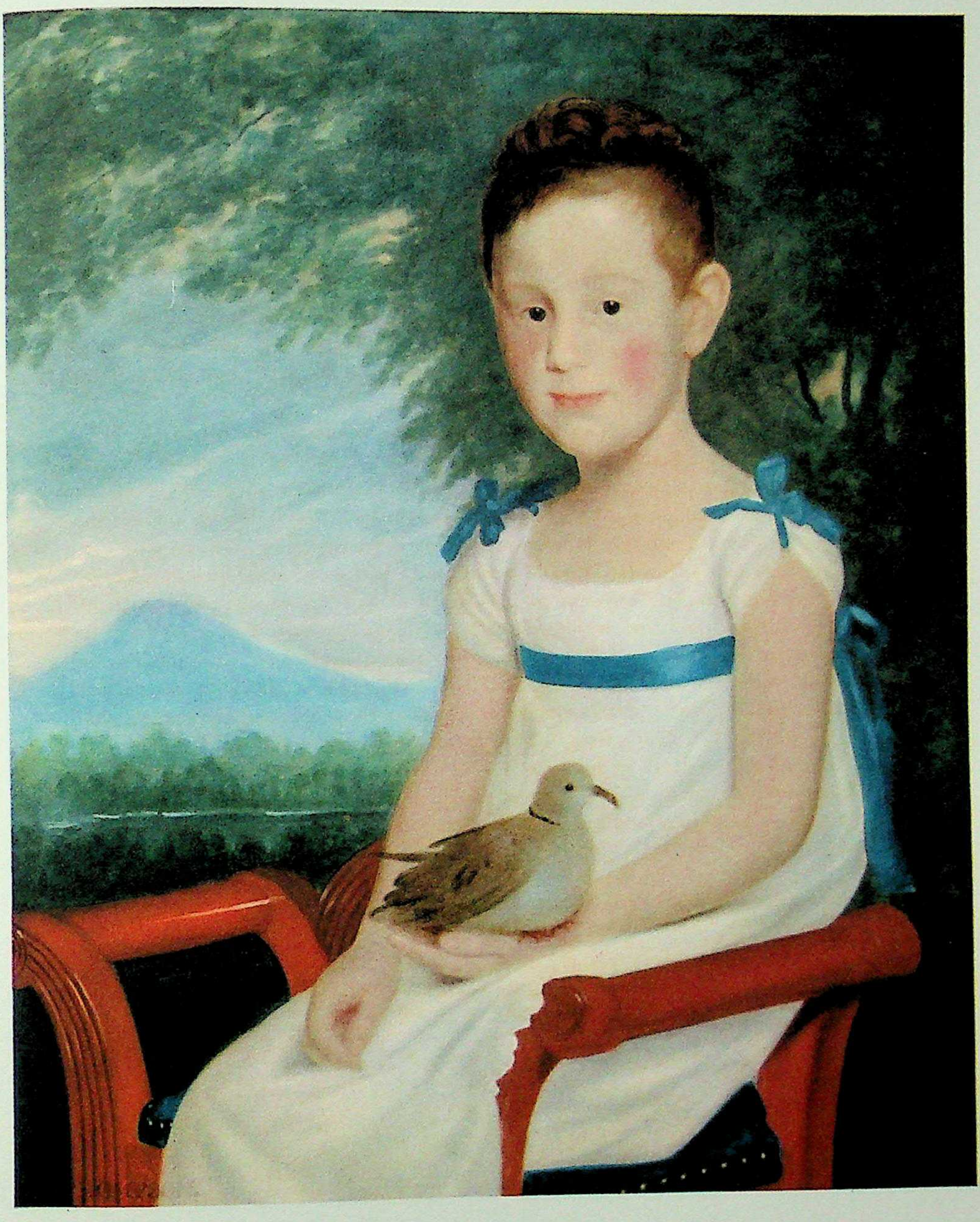
Following the death of his first wife in 1819 he married a first cousin, Lucy Thompson, and, after one return visit to Charleston in 1822, he appears to have remained at home, working largely in Middleboro and vicinity. He died November 6, 1856.

REFERENCES: *Richmond Portraits*. Richmond: The Valentine Museum, 1949, pp. 233, 234.

Rutledge, Anna Wells. *Artists in the Life of Charleston*. Philadelphia: American Philosophical Society, 1949, pp. 131, 221.

Norfolk Gazette and Public Ledger, January 20, 1812.

Biographical and other information kindly supplied by Mrs. Madeleine Thompson Edmonds, Northampton, Massachusetts, great-granddaughter of the artist.



[58]

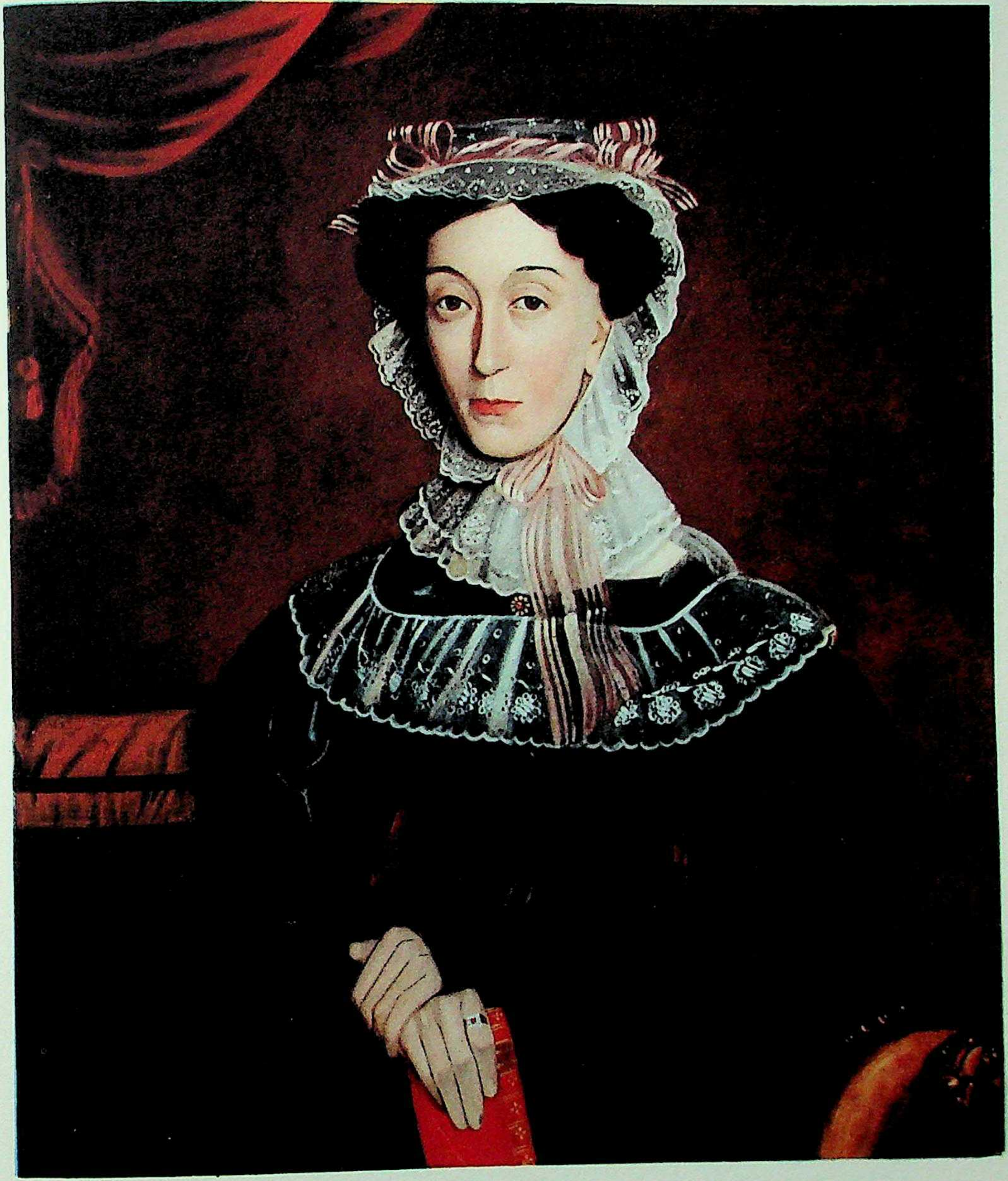
LADY WITH LAVENDER RIBBONS

c. 1835

(Companion to No. 211)

Artist unknown

Oil on canvas. 33″×28½″. The delicately painted mull cap and embroidered collar, together with the fine delineation of the face and hands, indicate that this artist possessed a degree of proficiency not generally associated with folk artists.



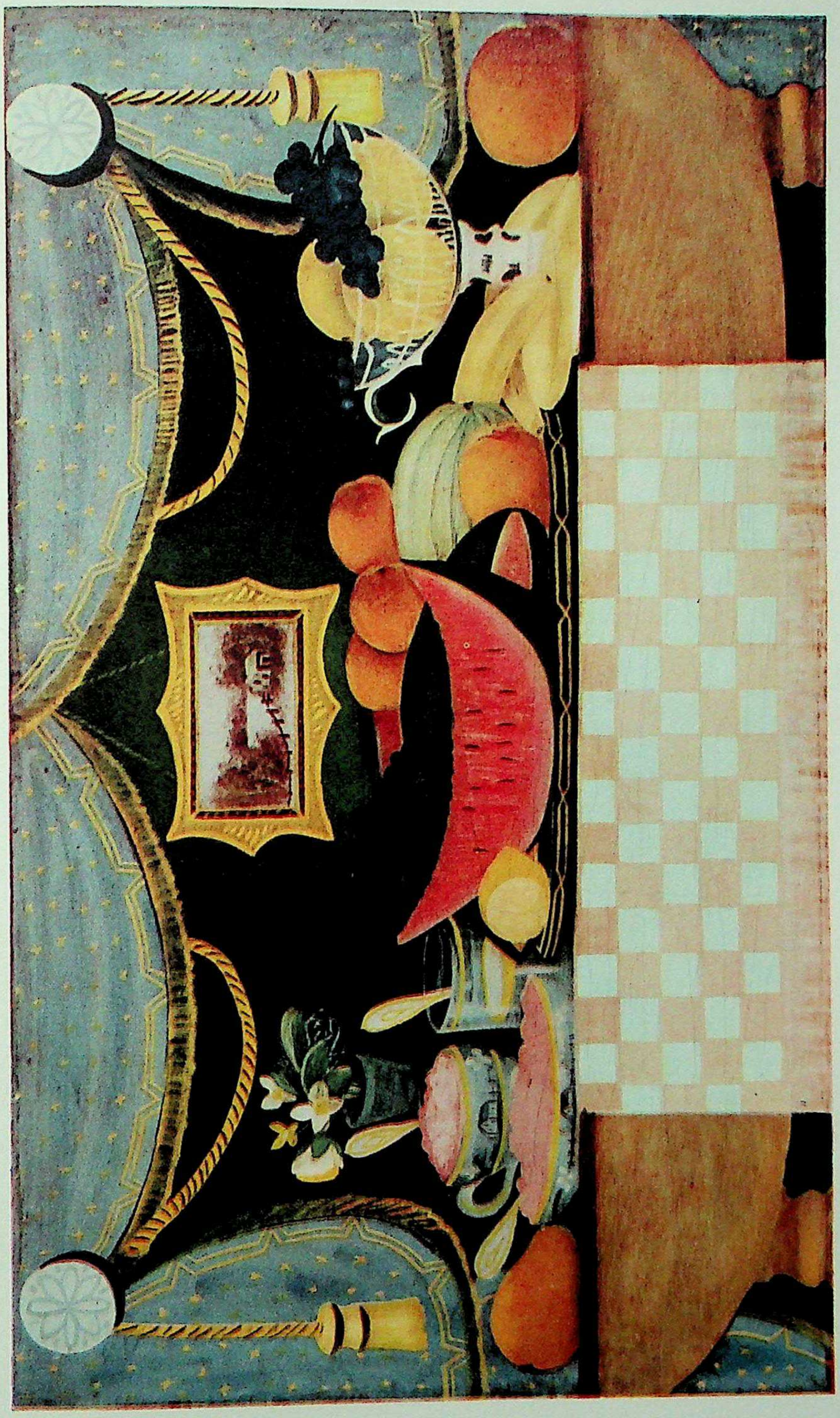
[59]

THE BOUNTIFUL BOARD

1840–1860

Artist unknown

Oil on bed ticking. 21″×35⅛″. To this otherwise conventional still life, composed of fruit, compote, and tumbler, the artist has added a cup, saucer, and spoon. The china is decorated with a "house pattern" popular on English china during the second quarter of the nineteenth century. The wooden drop-leaf table with its checked cloth accents the setting. Heavy drapes, with lines and tassels caught with large tie-backs, give an unmistakable Victorian flavor.



[60]

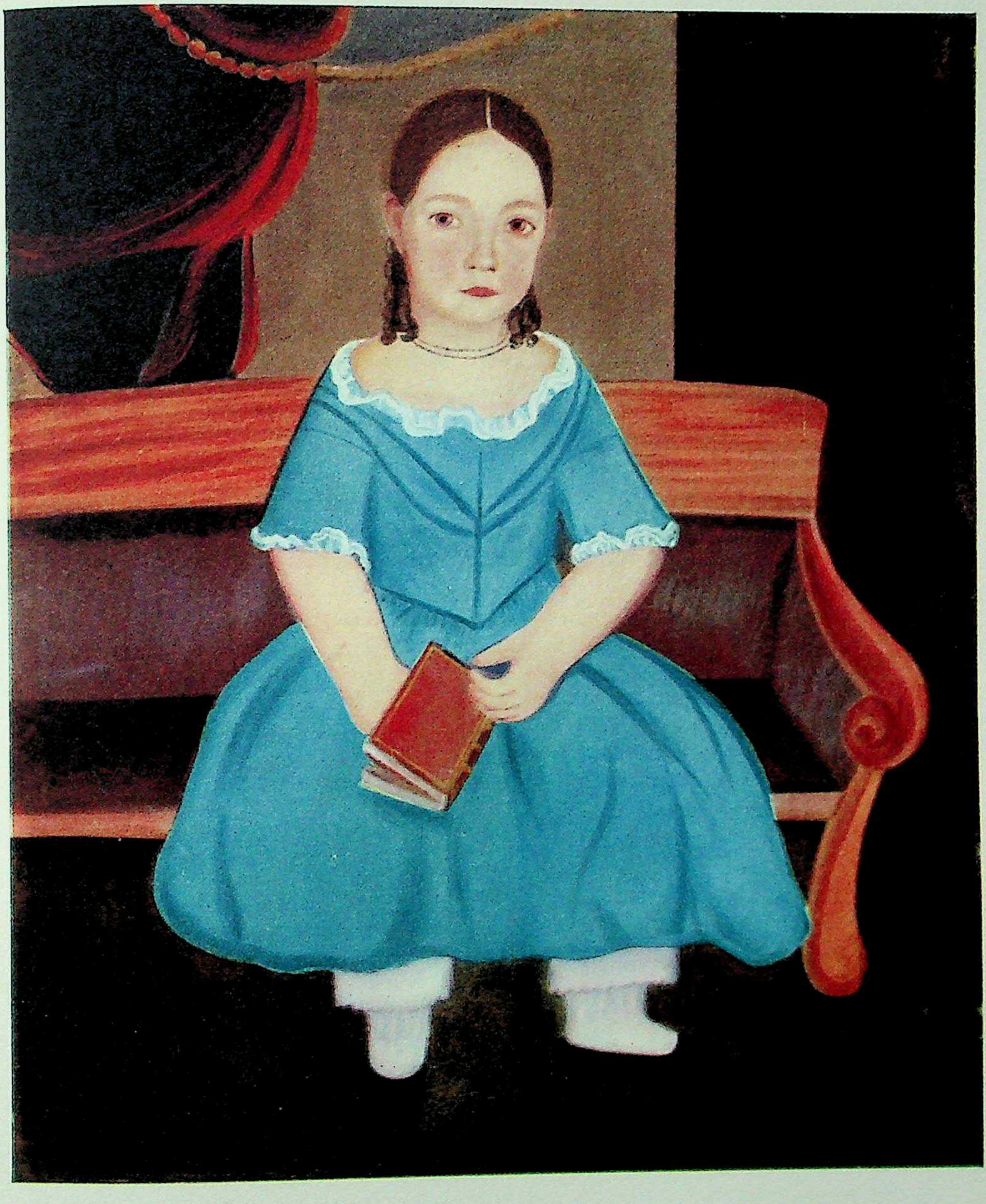
GIRL SEATED ON BENCH

c. 1840

Attributed to *William M. Prior, 1806–1873*
(Massachusetts)

Oil on canvas. 26″×22″. The quality and type of Prior's paintings depended in large measure on the price his sitters were able to pay. For $35.00, one could have the best – a well modeled portrait with a fine gold frame. A flat likeness done on academy board, a side view, or a profile could be supplied for very much less. This unshaded portrait probably cost the little girl's parents about $8.00.

For biography of the artist, see No. 52.



[61]

THE GRAVE OF WILLIAM PENN

1847

Edward Hicks, 1780–1849
(Pennsylvania)

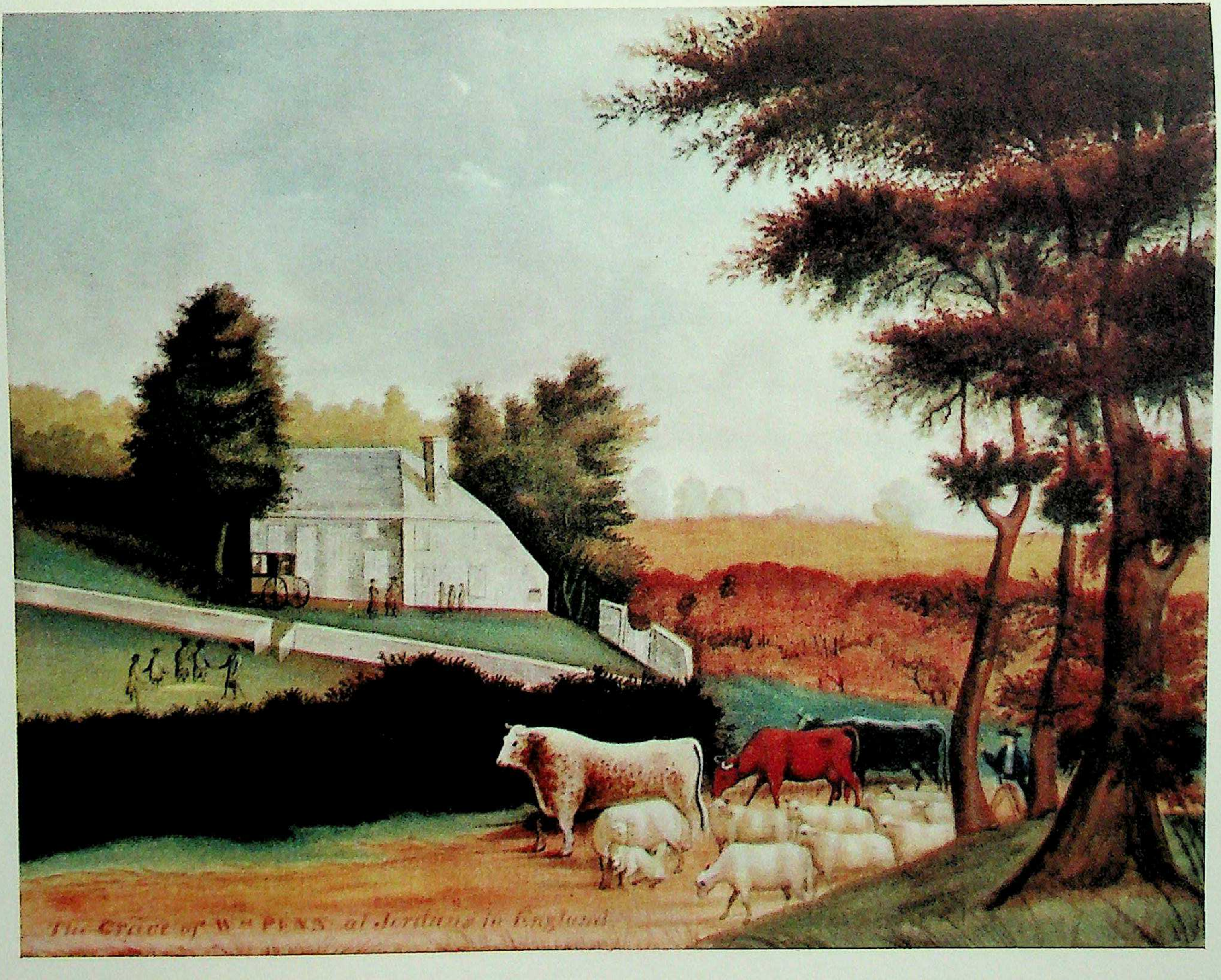
Oil on canvas. 24″×30″. Lettered on the front of the canvas: *The Grave of Wm. Penn at Jordans in England.* Inscribed on the original stretcher: *Painted by E. Hicks in his 68th year. For his Friend Ann Drake.*

Before the Quaker Meetinghouse at the left can be seen the coach of Baron de Montesquieu, French philosophical historian. The Baron stands at the head of a group of figures surrounding the grave of William Penn. The burying place also contains the graves of Penn's two wives, five children, and two other Friends. In the foreground, cattle and sheep are being herded by a shepherd seen at the right between the trees.

This picture represents the Quaker Meeting and surroundings at Jordans, near Beaconsfield, Buckinghamshire, England. It may have been based on an English lithograph after the Dutch artist H. F. de Cort, whose painting of this subject was given to the Historical Society of Pennsylvania in 1834. Hicks, who was a great admirer of Penn, painted a number of versions of this scene, each of which varied in minor details such as the pose of the shepherd or by the addition of a suckling lamb.

For biography of the artist, see No. 8.

Reference: Ford, Alice. *Edward Hicks, Painter of the Peaceable Kingdom.* Philadelphia: University of Pennsylvania Press, 1952, pp. 105–106.


The Grave of Wm PENN at Jordans in England

PAINTINGS IN WATERCOLOR AND PASTEL

Paintings in Watercolor and Pastel

One hundred and fifty years ago, drawing and watercolor painting were essential elements of a genteel education. They were included in the curriculum of almost every early nineteenth-century academy. Several pictures in the Abby Aldrich Rockefeller Folk Art Collection were executed by academy pupils and show the skill which could be acquired at an early age. (Nos. 70, 284, 350.) The following extract, written by Miss Sarah Pierce for her pupils in the Litchfield (Conn.) Female Academy and quoted in *Chronicles of a Pioneer School*, states the prevailing attitude towards schoolgirl art in 1820: "If you have any natural taste for drawing I should wish you to indulge it. I think it an accomplishment very well adapted both to the taste and delicacy of your sex. It will agreeably exercise your ingenuity and intention, and will teach you to discover a superior finish in all the varied landscapes and scenery of nature . . . and will heighten all the innocent pleasures of your retirement. When nature howls with wind or is covered with snow you will be able to call a fancy spring upon the canvas of which the blossoms will be ever fragrant and the trees ever green."

The Vermont Literary and Scientific Institution in Brandon was typical of many small academies in country towns throughout the Atlantic seaboard states. While a pupil there in 1842, Susan Whitcomb painted the picture of Mount Vernon illustrated as Plate 70. The school catalogue, which is in the Abby Aldrich Rockefeller Folk Art Collection, supplies many illuminating details concerning the education of young ladies at that time. Tuition in the "common English branches" cost $12.00 for two terms, which totaled forty-four weeks. Room and board, including washing, cost $1.50 per week, and drawing and painting were offered as an "extra" at $1.00 per quarter.

Art education was also available at independent drawing schools. In many cities and towns announcements appeared in local papers, such as the following in the *Maryland Journal and Baltimore Advertiser*, Nov. 8, 1785: "James Campbell; Coach, Sign, House, Landscape and Ornament Painting in the newest and most elegant Taste . . . intends to teach an Evening Drawing School . . . and, purposes to take only 12 or 15 Scholars, at Two Dollars per Month, . . . Drawing, Hand-sketching and Architecture." These schools attracted both young men and women, although the classes they attended were frequently arranged to meet at different hours.

The most popular type of art instruction, however, was contained in the many books which were available for home use. Such compilations as *The Artists' Assistant* and *Valuable Secrets Concerning Arts and Trades*, having already gone through several British editions, were published in America in the 1790's.

These books were among the forerunners of the numerous illustrated art instructors which appeared during the next fifty years. Some were English reprints, and the majority contained illustrations of English origin. Many provided pictures of animals, fruits, and objects to be copied by juveniles, while others included instruction for adults in perspective, landscape, figure, and flower painting. The directions were didactic and aimed toward producing a standard degree of ability within a short space of time.

By the end of the century young ladies were producing tolerable compositions by the use of stencils. These patterns, or "theorems" as they were called, were of paper either perforated or cut out ("hollow-cut") in such a way that when color was applied to the face of the stencil, the pattern was produced on the surface beneath it. Stencils, representing details of fruit and flowers, could be combined in a variety of ways to produce decorative and comparatively original compositions. A picture made from stencils may be recognized by the distinct outlines of the separate units which never blended. (See Plate 87.)

To believe that all significant works of amateur art were spontaneous expressions is to misunderstand the viewpoint of the nineteenth century. The average person was not encouraged to paint "from nature," and the copying of prints was considered a necessary step for the better understanding and appreciation of art. Casella & Corti, just arrived from London, advertised in the *New York Gazette and General Advertiser* [New York City] on November 17, 1797, "most elegant landscapes for copying, schools furnished with copies."

However, some drawing masters such as M. Duvivier of Philadelphia in his Academy for Drawing and Painting condemned this practice. He announced that he "teaches only by his own drawings and consequently excludes every idea of prints or foreign aids."

Drawing instruction books offered countless models for copies, and from them come many of the English cottages, castles, and Gothic houses which adorn American schoolgirl landscapes. Book illustrations, Currier lithographs, and pictures in *Godey's Lady's Book* were other important sources. The artist attained proficiency at the expense of imagination, and his copy resulted in an uninspired facsimile. If, however, he possessed a natural flair, his efforts might escape the limitations of his model and give his work creative expression.

Amateur portraits were frequently small and delicate in comparison to the large oils of the professional artist. Though conventional background accessories such as columns, drapes, and romantic landscapes were used, the sitters were likely to be members of the artist's family, posed in their home surroundings. Costumes were at times embellished by actual fabrics, and accessories were sometimes simulated by the use of small pieces of gilt paper.

Several types of mechanical devices gave aid to the unskillful in obtaining likenesses. By placing a light behind the sitter's head the outline of his features could be cast upon a glass plate placed before him on a stand. The artist sat behind the glass and traced the shadow onto a paper which had been thinly oiled to improve its translucence. The profile could be reduced by use of a lens or a pantograph.

Landscapes were painted by amateurs with emphasis on decorative effect. Most were based on instruction-book illustrations, but a few reproduced actual scenes. The appearance of eighteenth-century needlework was often suggested by brush strokes which simulated embroidery stitches. Pin pricking the paper in certain parts of the design was a familiar device to obtain a textured surface.

Mourning pictures, or "family mortuary grounds," as they were called, hung in almost every home. They reflected the all-pervasive nineteenth-century preoccupation with the thought of death and were not always an expression of immediate bereavement. National mourning following the death of Washington in 1799 gave impetus to the use of memorial symbols in every phase of the arts.

By the early nineteenth century the mourning picture became conventionalized, and despite individual variations the stock elements of tomb, weeping willow, and mourners were usually present. These compositions cannot be dated by the inscriptions which they bear. They were painted as a routine educational requirement. The monuments were sometimes inscribed to the memory of people who had died before the young artist was born, or were left blank to cover future contingencies. Occasionally a woman painted a memorial to herself.

Many still-life studies were painted by schoolgirls. The fruit and flowers rested on marble tables, or were arranged in baskets or sculptured containers like the mortuary urns in mourning pictures. The detailed directions and color charts published in art instruction books explain the stylized palette in such painting.

Pastels ("crayons," as they were called in the eighteenth century) were used by both amateurs and professionals. In Charleston their use was considered "one of the politest arts," which young ladies could be taught in "less than three months."

Prices for pastel portraits varied greatly according to locality and the ability of the artist. In the *Boston News-Letter*, January 7, 1768, an artist named George Mason advertised "that he now draws Faces in Crayons for Two Guineas each, Frame and Glass included." Fifty years later Ruth Henshaw Bascom was taking pastel profiles in up-country Massachusetts for twenty cents apiece. (cf. No. 65.)

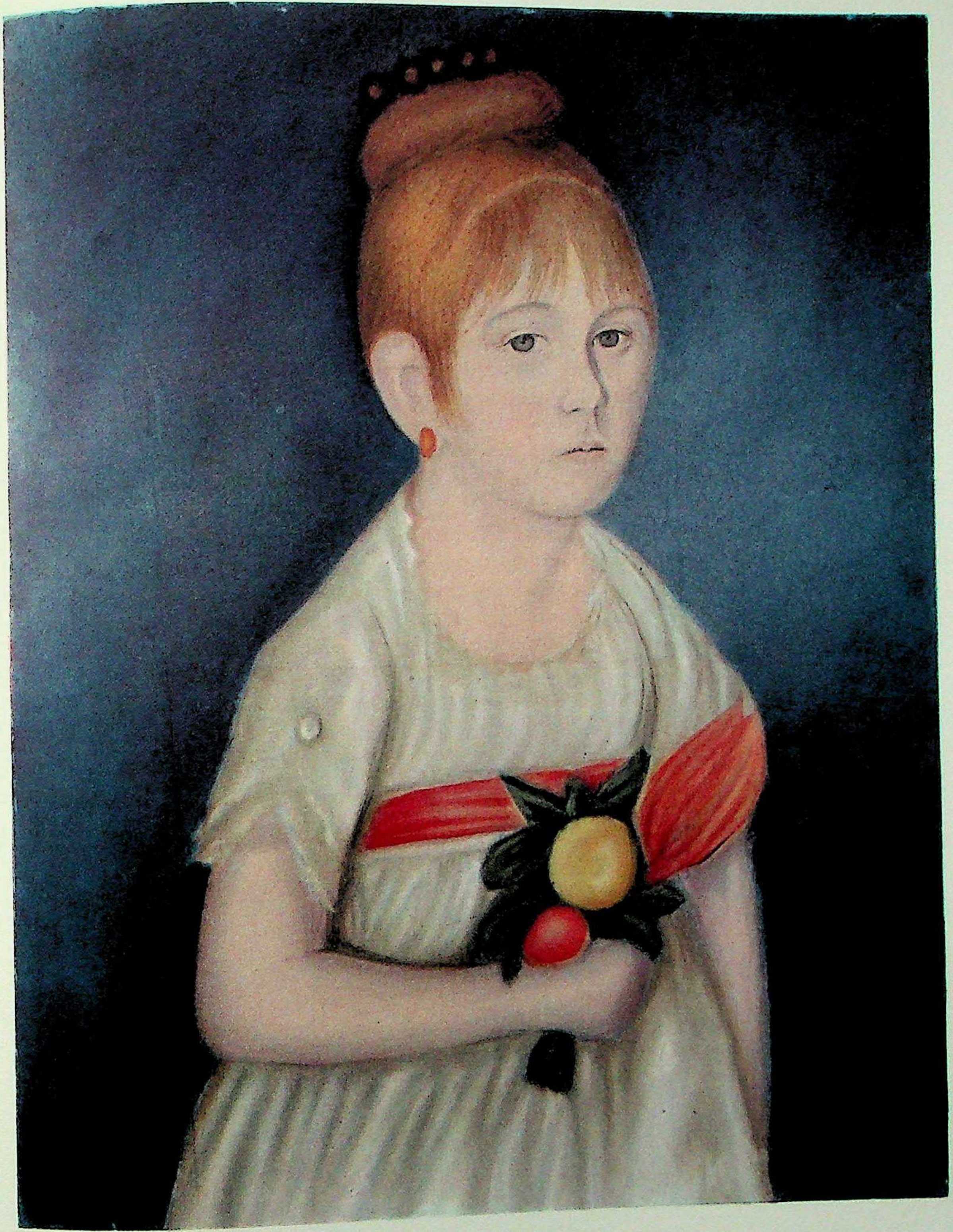
[62]

YOUNG GIRL IN WHITE

c. 1810

Artist unknown

Pastel on paper. 24″ × 19⅛″. A partly illegible inscription is written in chalk on the back of the picture: *This painting of Mrs. Fletcher's mother. Mrs. Fletcher was* [   ] *old when she died – This painting was made when Mrs. Fletcher's mother was 7 years old.*



[63]

JOHN G. VANDERVEER

1819

(Companion to No. 64)

Micah Williams

(New Jersey)

Pastel on paper. 24″ × 20⅛″. An inscription appears on a hand-written label originally attached to a sheet of newspaper pasted across the back of the old stretcher. Although now almost illegible, the wording has been reconstructed as follows: *John Vanderveer Was Born November 26, 179[9] Aged 19 years Likeness was [taken] January 13, [1819] [drawn] by [   ] W[illiams].*

John G. Vanderveer of Freehold, New Jersey, was born on November 26, 1799, the son of Garret and Jane (Griggs) Vanderveer, and died in May, 1883. He was of the sixth generation from Cornelius Janse Van der Veer, the first settler who came to Long Island from Holland in 1659.

The portraits of John Vanderveer and his wife are related to a large group of pastels most of which are known to have originated in Monmouth County, New Jersey, or vicinity. The subjects of these pictures were mainly of Dutch extraction. On two portraits have been found the original labels bearing the surname of the artist, *Williams*. The probability that the first name is *Micah* is substantiated by the discovery of several references to one Micah Williams, which appear in a New Brunswick, New Jersey, newspaper between the years 1815 and 1820.

REFERENCES: Van Der Veer, John J. *A Genealogy of this Branch of the Van Der Veer Family in America*. Amsterdam, N. Y.: Evening Recorder Print, 1912.

Cortelyou, Irwin F. "A Mysterious Pastellist Identified," *Antiques*, LXVI, No. 2 (August 1954), pp. 122–124.

Cortelyou, Irwin F. "Henry Conover: Sitter, not Artist," *Antiques*, LXVI, No. 6 (December 1954), p. 481.

State Museum,
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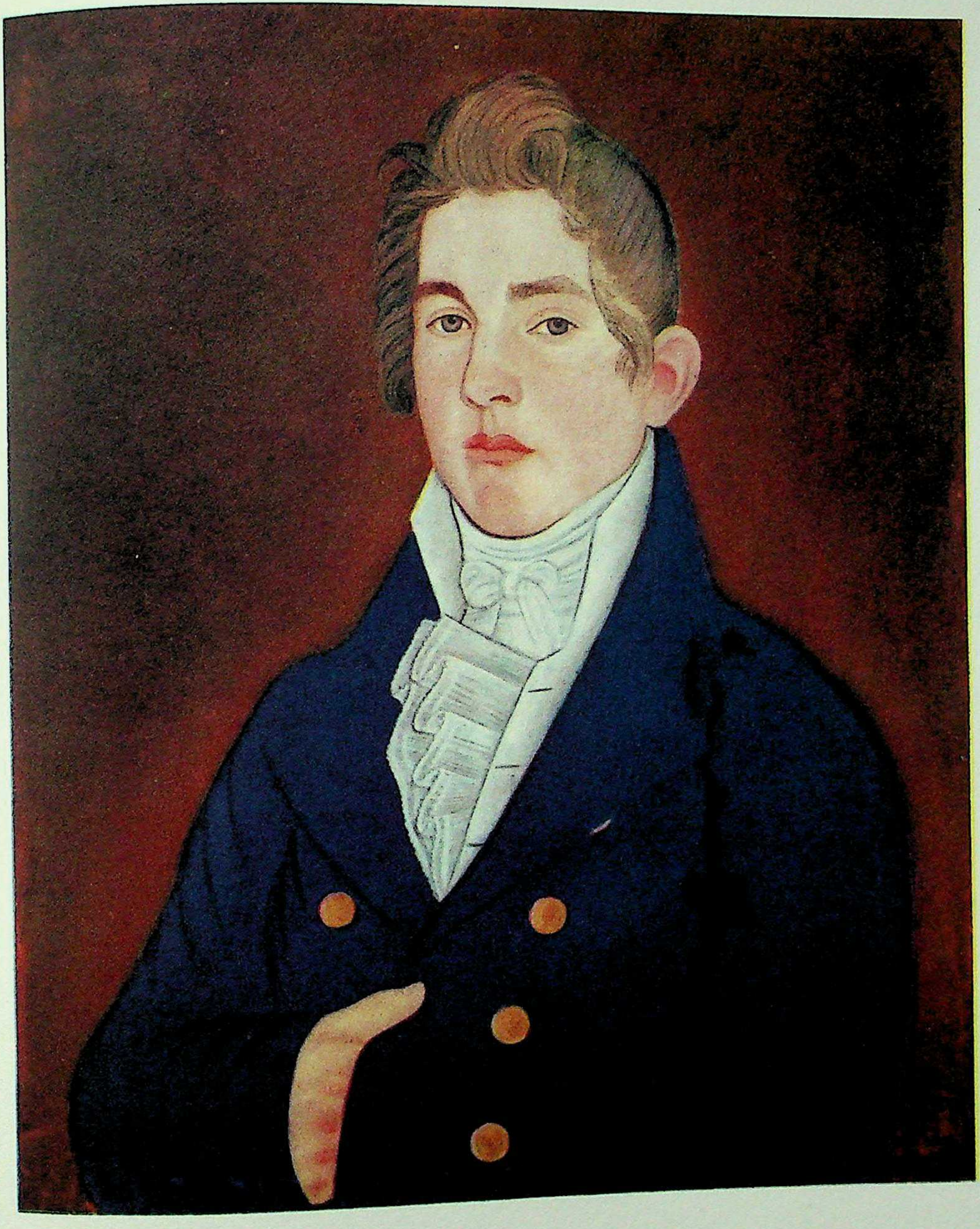


[64]

MRS. JANE HERBERT VANDERVEER

1819

(Companion to No. 63)

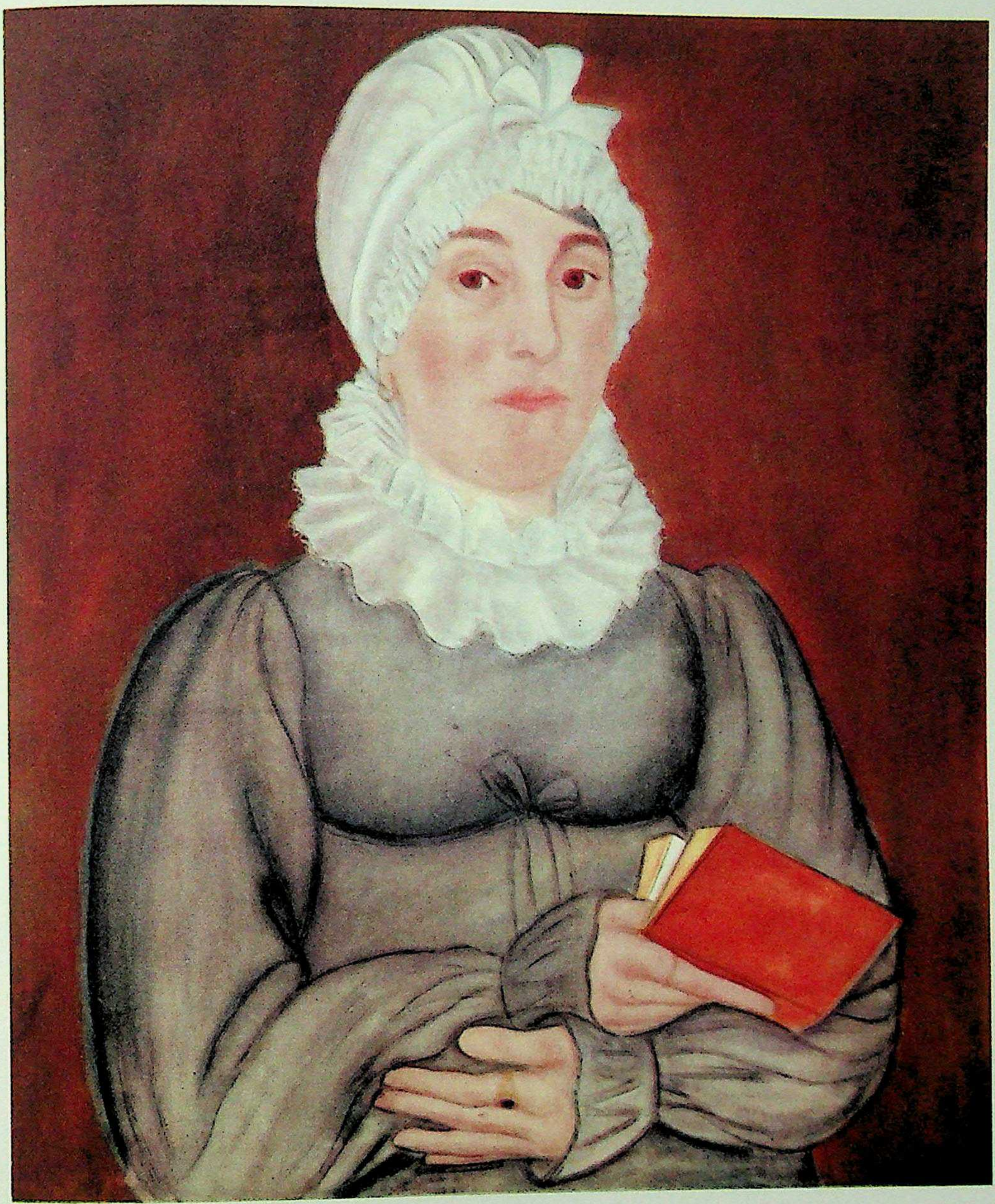
Micah Williams

(New Jersey)

Pastel on paper. 24″×20¼″. The companion portrait, John G. Vanderveer, bears a label carrying the name of the artist, [*Micah*] *Williams*, but no label was found with Mrs. Vanderveer's likeness.

Jane Herbert was the wife of John G. Vanderveer of Freehold, New Jersey, and the mother of nine children born between the years 1828 and 1847.

For biography of the artist, see No. 63.



[65]

PROFILE OF A BOY

1825–1850

Ruth Henshaw Bascom, 1772–1848

(Massachusetts)

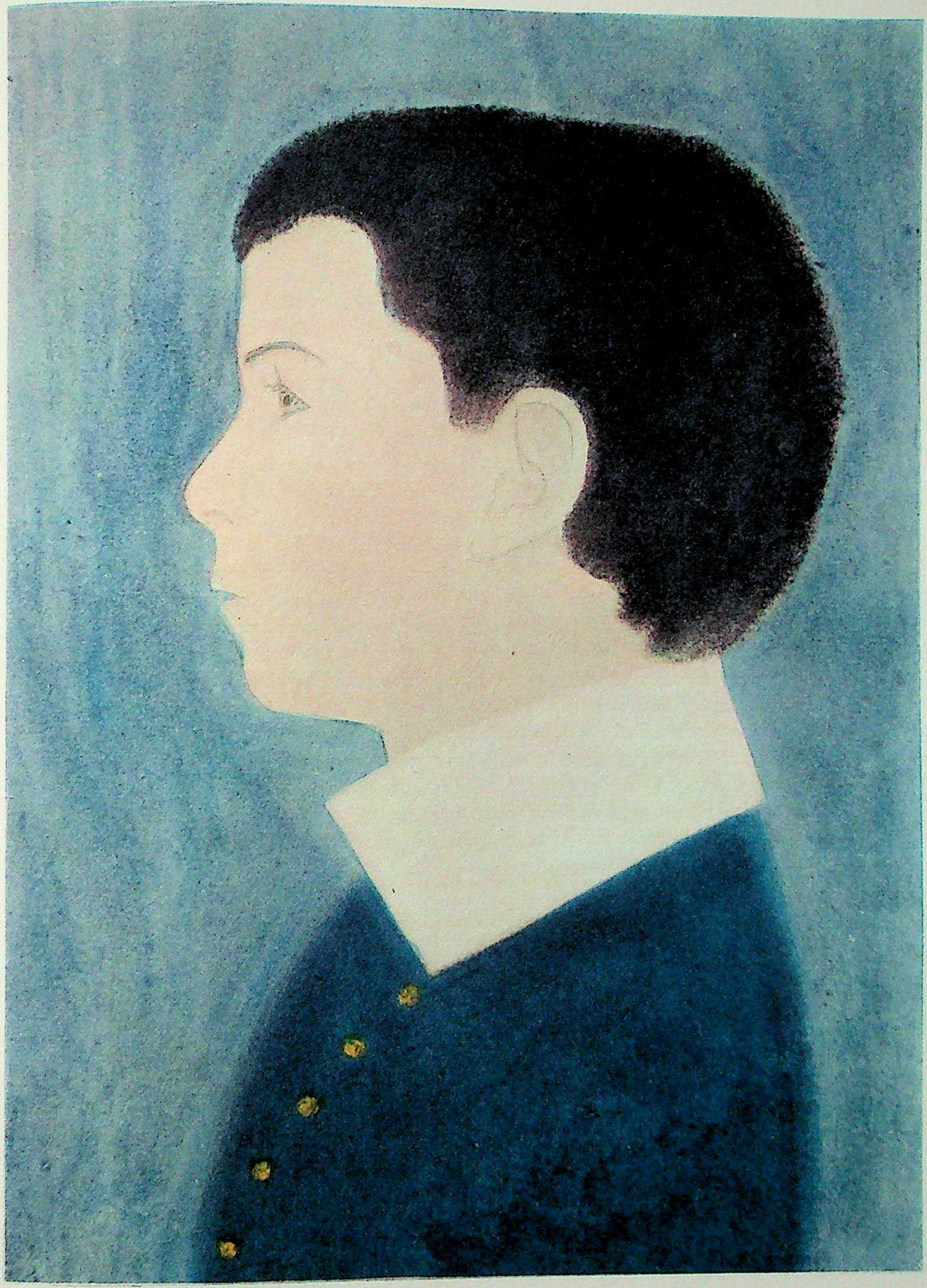
Pastel on paper. 17″×13″. Ruth Henshaw, eldest of the ten children of Colonel William and Phoebe (Swan) Henshaw, was born in Leicester, Massachusetts, on December 15, 1772. After being widowed in 1806, she married the Reverend Ezekiel Bascom. His calling took them to several central Massachusetts towns, and many of her pastels have been found there, especially in Franklin County. The artist is also known to have resided in Gill and Fitzwilliam, New Hampshire, and died in Ashby, Massachusetts, in 1848.

Journals which she kept from the age of seventeen to fifty-seven years provide a most interesting account of early nineteenth-century life in the smaller New England communities and indicate that "taking profiles" was a pleasant pastime usually carried on when neighbors gathered for sociability and relaxation. In 1819 and 1820 the following entries, typical of many, appear in her diary: "Dined at Capt. Gregory's, passed a part of the evening with Lucy and Sally Lee, took their father's profile . . . We took tea in Mr. Warren's, and evening I took the profile of the family . . . Sewed, and painted Sally Bigelow." At this time she was receiving twenty cents for a likeness and paying twenty-five cents for sheets of "crayon paper."

When taking a profile she placed her subjects against the proposed backgrounds, traced the shadow in profile, and later filled in the details. Sometimes she cut the portrait out of paper, colored it with crayon, and mounted it upon a previously prepared background, which might be a landscape or a piece of wallpaper. In this portrait the features are drawn in pencil and the remainder in pastel.

REFERENCES: Dods, Agnes M. "Ruth Henshaw Bascom," *Primitive Painters in America*. New York: Dodd, Mead & Co., 1950, pp. 31–38.

"Ruth Henshaw's Journals." Manuscripts, American Antiquarian Society, Worcester, Massachusetts.



[66]

THE OLD PLANTATION

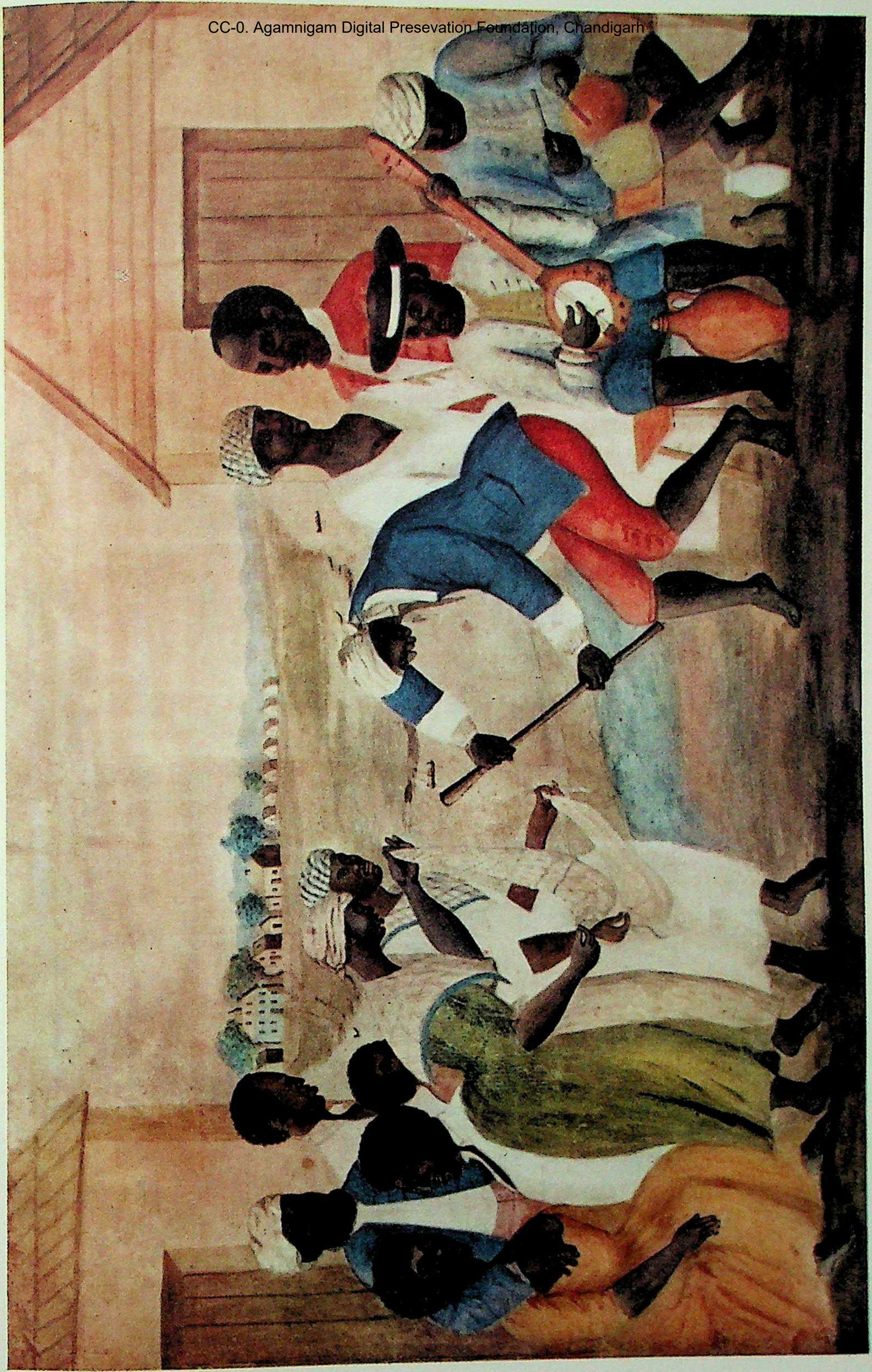
c. 1800

Artist unknown

Watercolor on paper. $11\frac{3}{4}'' \times 17\frac{7}{8}''$. This picture reflects the African background of a group of Negroes who may be recognized as descendants of the Hausa and Yoruba peoples of northern and southwestern Nigeria, and British West Africa. From the early years of the eighteenth century, slaves were brought directly to Charleston from West Africa. This unique watercolor is a valuable pictorial record of the survival of African cultural traditions in America as interpreted by a group of slaves on a South Carolina plantation.

In the distant background may be seen the plantation house with its outbuildings and slave quarters set back from a winding river. It is said to have stood between Orangeburg and Charleston, South Carolina, and the picture to have been painted by a young man in the neighborhood who had studied watercolor drawing. The consummate characterization of faces and figures does indicate professional training. The group is engaged in a secular dance of the type which occurred at festivals or other non-religious celebrations and where the use of scarves was common among women. The cane held by the man suggests the possibility of a slave wedding, one of the important elements of which was for those concerned to jump over a stick. The stringed instrument, which resembles a banjo, is an African *molo*, and the drum, of Yoruba origin, is called a *gudugudu*. It is made of a hollowed piece of wood over which an animal skin has been stretched. The drum sticks are tightly twisted pieces of leather attached by a second leather strip to the drum head. While the bare feet of the dancers, their cloth turbans, and the beverage jugs for the musicians are all a continuance of African tribal customs, the wooden bench and the other items of dress are examples of local American usage.

Reference: The above information has been kindly supplied by Professor Lorenzo D. Turner, Roosevelt University, and Dr. Melville J. Herskovits, Northwestern University.



[67]

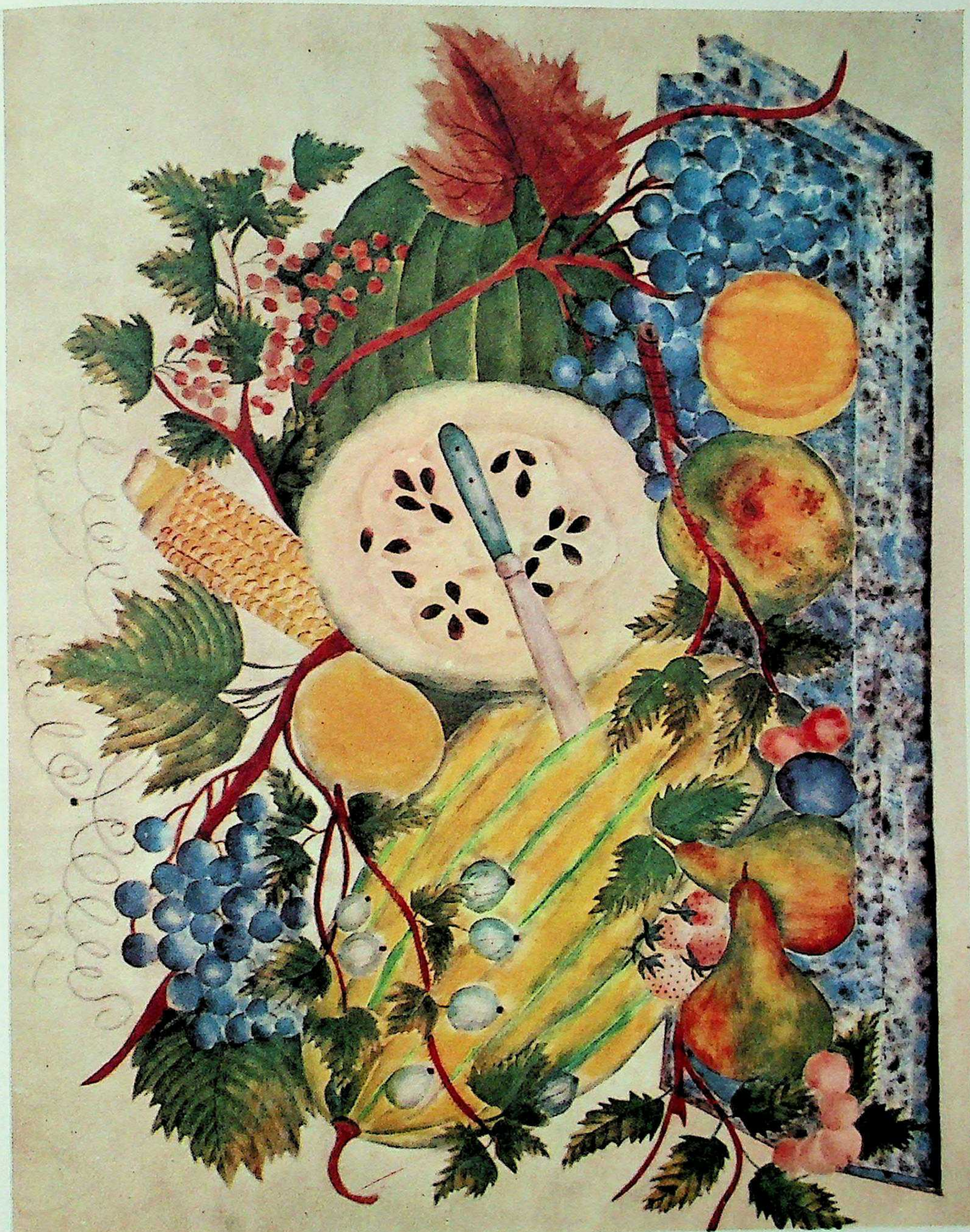
STILL LIFE WITH WATERMELON

c. 1825

Artist unknown

Watercolor on paper. 17¼″×22″. A still life on velvet, almost identical with this except that it lacks the ear of corn, was exhibited at the Museum of Modern Art in 1932. It is interesting to compare two compositions which were created from a group of comparable stencils or hollow-cut patterns. In both pictures the similarity of arrangement of the separate pieces of fruit indicates that at least two artists had access to the same source design and combined the elements in similar fashion. Many models used as sources for still-life compositions, with accompanying stencil units, are believed to have been sold commercially and were therefore available for use either in schools or under the direction of individual drawing masters.

Reference: "American Folk Art." Exhibition Catalogue. New York: The Museum of Modern Art, 1932, Pl. 81.



[68]

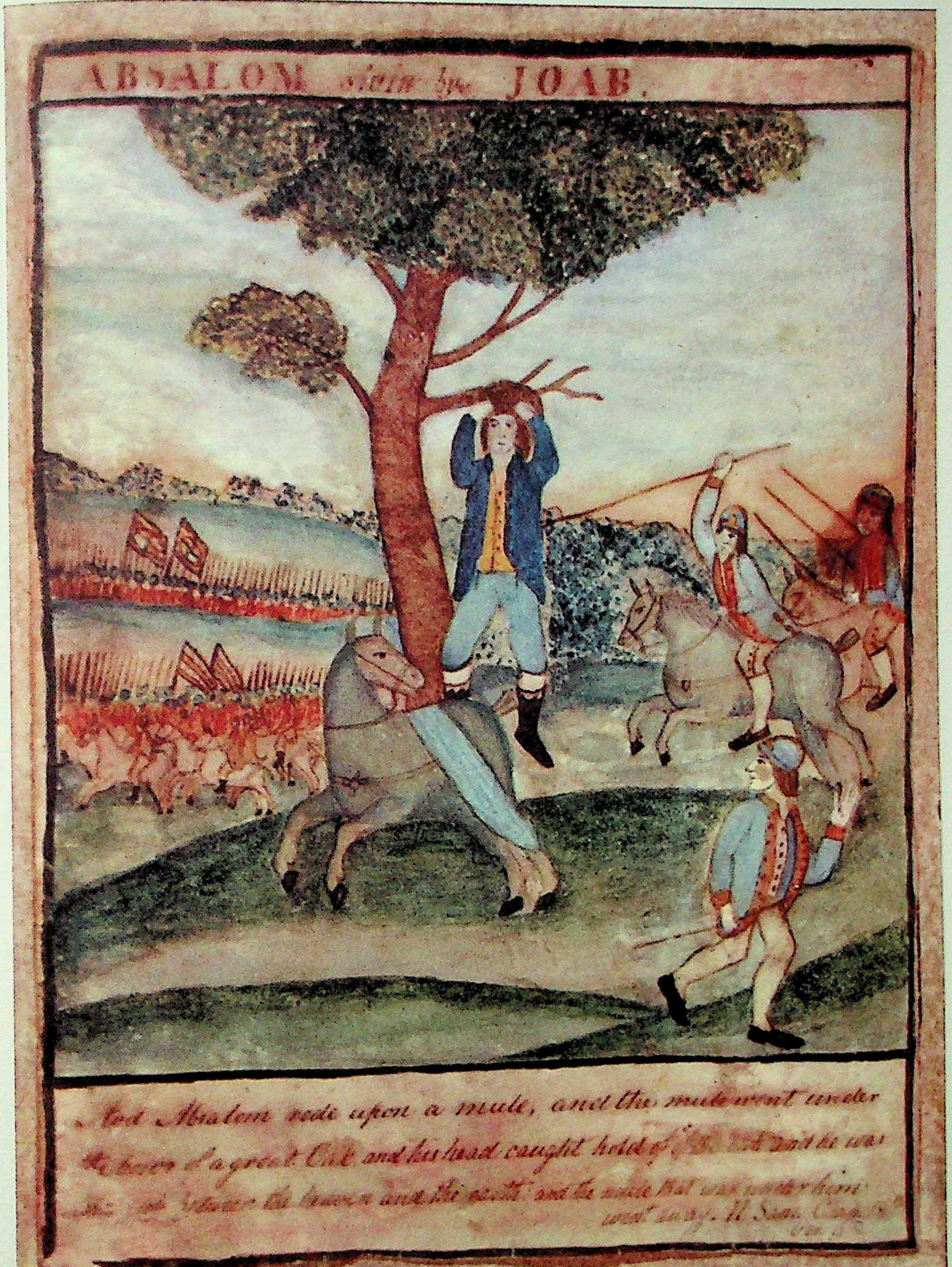
ABSALOM SLAIN BY JOAB

1830–1835

Attributed to *Caroline Joy, 1819-1842*

Watercolor on paper. 7¾″×5¾″. Lettered at the top of the picture: *ABSALOM slain by JOAB*. Written in script below the picture: *And Absalom rode upon a mule, and the mule went under / the boughs of a great Oak and his head caught hold of the Oak and he was / taken up between the heaven and the earth and the mule that was under him / went away. II Sam. Chap. 18th / ver. 9.*

Framed behind the picture was found a family record of Polly Warner and Leonard Joy, recording the birth dates of their nine children. The fourth child was Caroline, born June 15, 1819, died May 3, 1842. Another slip of paper included with the record carried the name *Caroline* in handwriting, so it may be assumed that Caroline was the artist.


ABSALOM slain by JOAB.
And Absalom rode upon a mule, and the mule went under
the boughs of a great Oak and his head caught hold of the Oak and he was
taken up between the heaven and the earth and the mule that was under him
went away. II Sam. Chap. 18
ver. 9

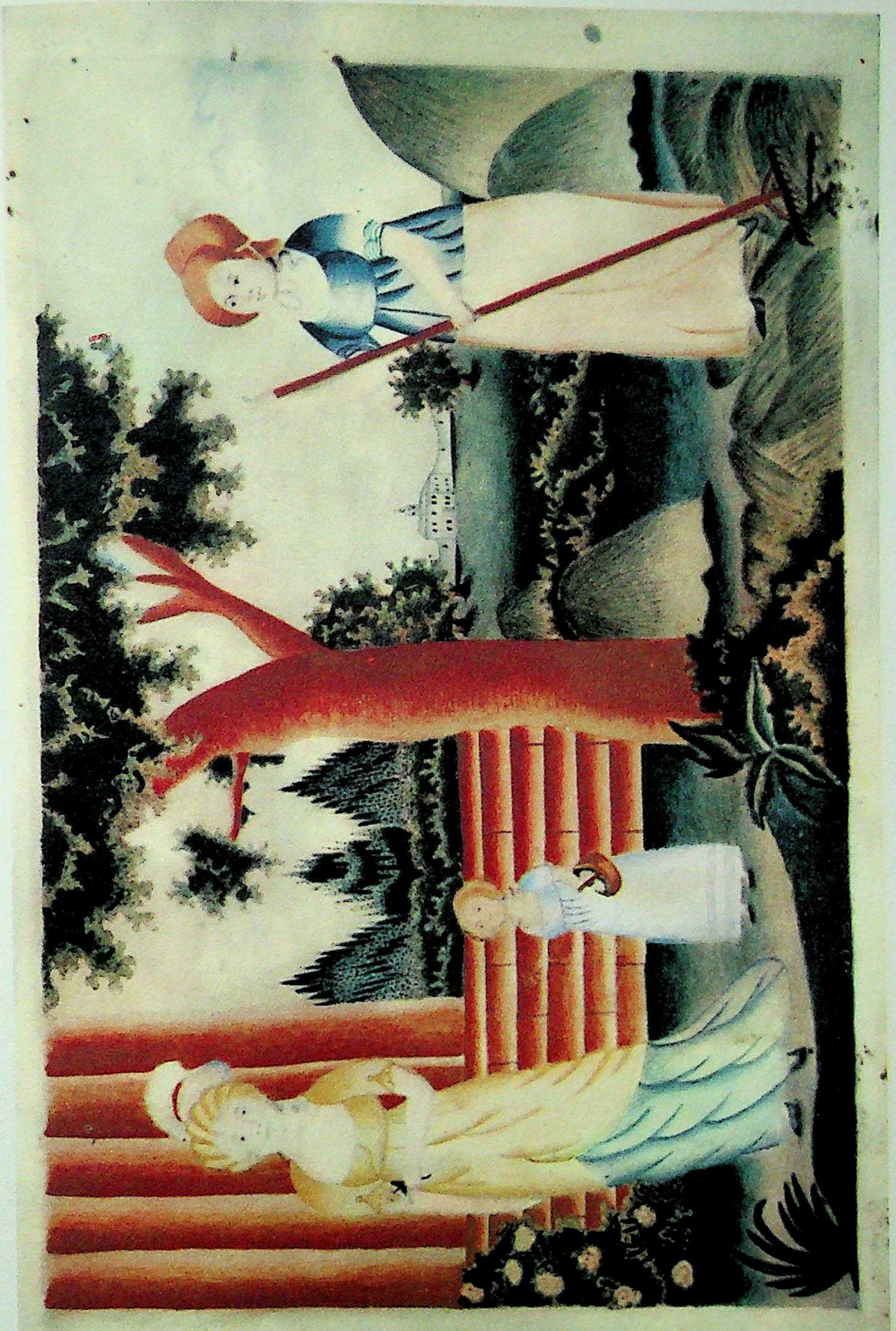
[69]

MAKING HAY

c. 1810

Artist unknown

Watercolor on paper. 11⅛″×15¾″. Such bucolic scenes reflect the affected taste for rural life which was prevalent among the French aristocracy of the late eighteenth century. This picture appears to derive from a European print of the period.



[70]

THE RESIDENCE OF GENERAL WASHINGTON

1842

Susan Whitcomb

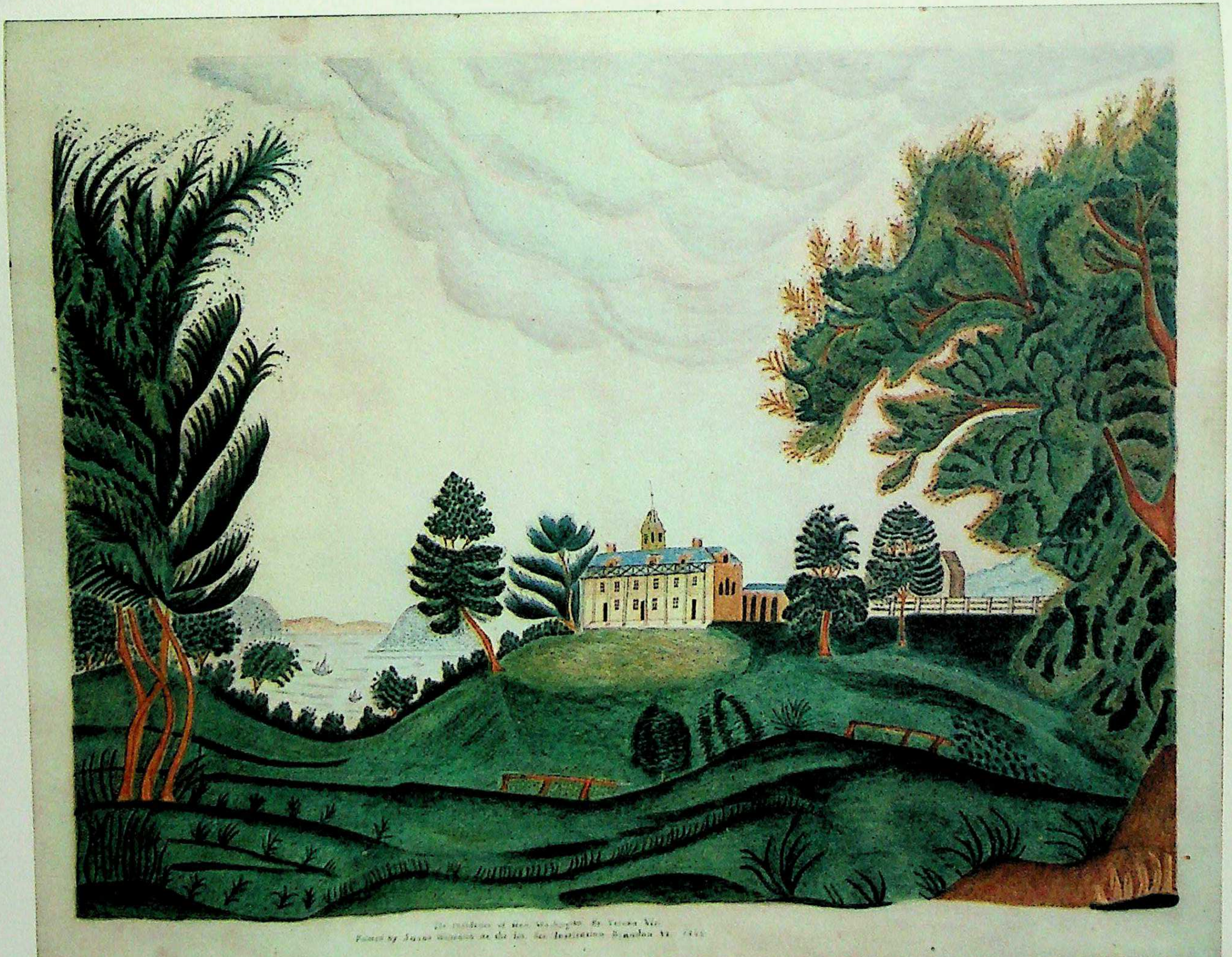
(Vermont)

Watercolor on paper. 18″×22″. Hand lettered on the margin under the picture: *The Residence of Gen. Washington, Vir. / Painted by Susan Whitcomb at the Lit. Sci. Institution, Brandon, Vt. 1842.*

This view is a copy of the engraving entitled, "Mount Vernon in Virginia," drawn by Alexander Robertson and engraved by Francis Jukes. It was published by Jukes and Robertson, March 31, 1800, in New York City. Although the watercolor bears a close resemblance to the engraving, it is more stylized, the leaves of the trees being drawn in simulation of needlework rather than in the distinctive manner of Robertson's watercolor technique as taught at his Columbian Academy, New York City.

The name of Susan Whitcomb appears in the list of students of the Vermont Literary and Scientific Institution for the year ending November, 1842. This was the type of academy in which many young ladies received instruction. Painting or drawing was considered an extra in the curriculum, and the charge, "with the use of patterns," was $1.00 per quarter.

REFERENCE: "Catalogue of the Corporation, Officers and Students of the Vt. Lit. & Sci. Institution, 1841–1842." Brandon: Vermont Telegraph Office, 1842.


The residence of Gen. Washington Mt. Vernon Va.
Painted by Susan Whitcomb at the Lit. Sci. Institution Brandon Vt. 1842

[71]

HENRY A. MOREHOUSE

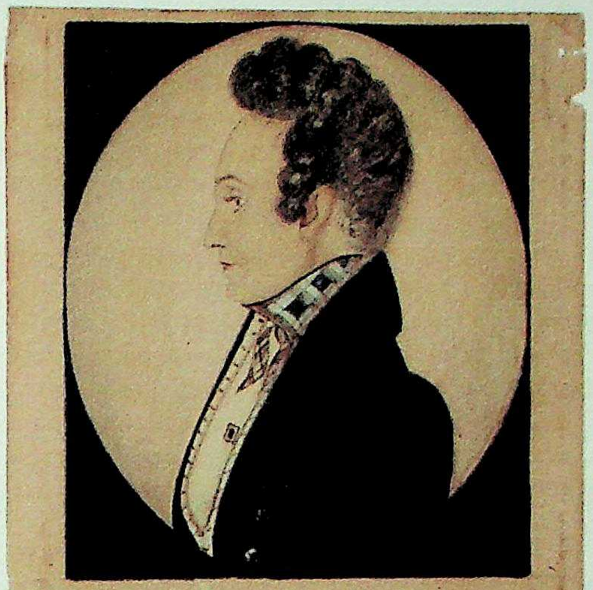
1839

(Companion to No. 245)

Artist unknown

Watercolor on paper. 3¼″ × 3″. Lettered under the picture in ink: *Henry A. Morehouse, taken 1839. Age 23.* The same inscription is faintly written in pencil on the back.

Painted in an oval, a conventional device, the profile of the face is outlined in pencil.



Henry A. Morehouse, taken 1832. Age 23.

[72]

MORNING

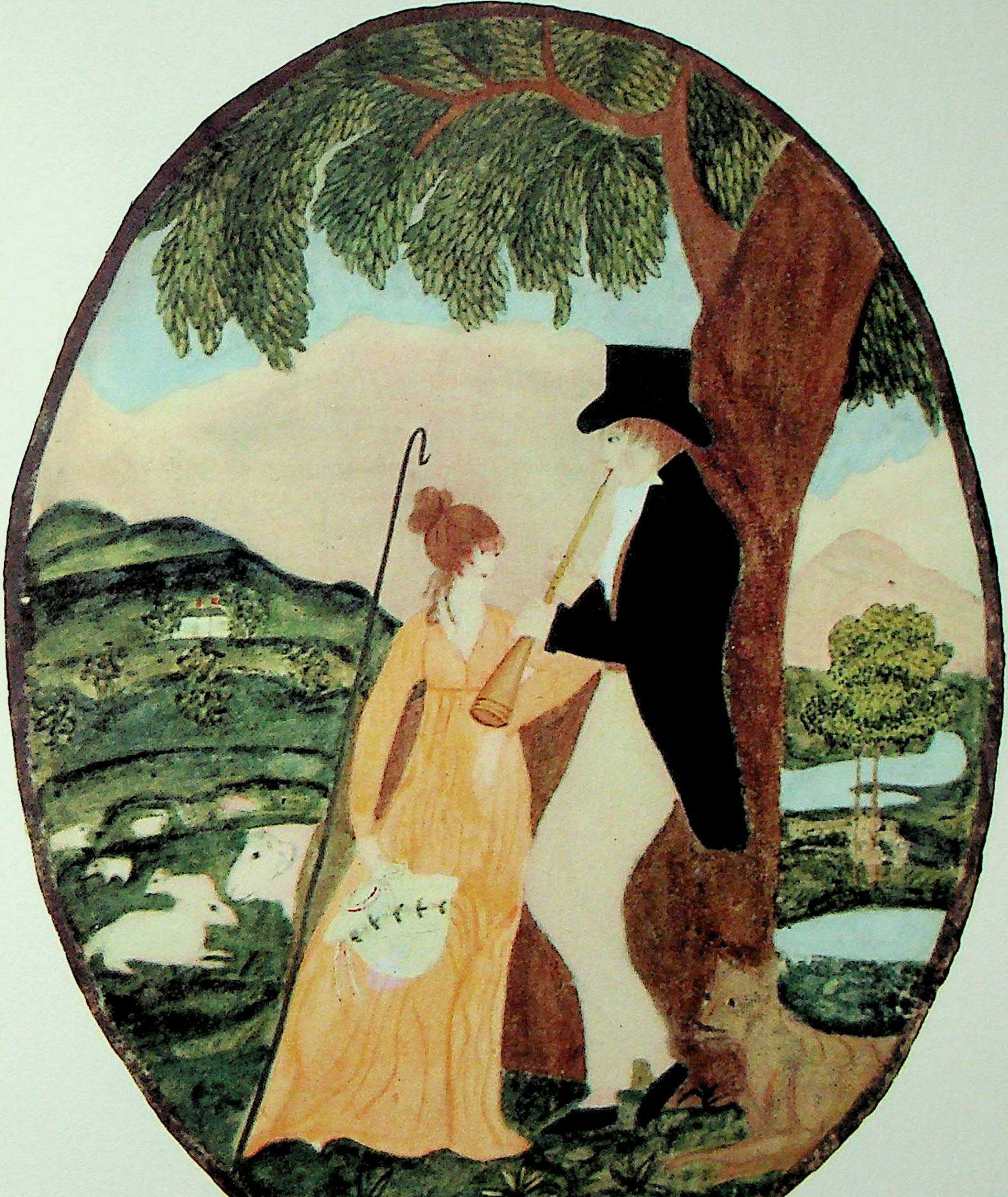
c. 1800–1810

Attributed to *Sophia Burpee*

Watercolor on paper. Oval, $10\frac{7}{8}'' \times 8\frac{5}{8}''$. This composition was based on a hand-colored print which, with a companion piece, was published in London on March 21, 1800, by P. Stampa, 30 Leather Lane. The pastoral subjects of the engravings typify Morning and Evening, and these themes are amplified by contemporary printed verses bearing these titles, attached to the back of each print.

The artist copied her source carefully but changed the ladies coiffures and substituted a New England house for the English castle appearing in the print.

Sophia Burpee is identified only by a self-portrait (the location of which is now unknown) and by a needlework picture and a pastoral landscape, both of which are in the collection of the New York State Historical Association. The latter bears an unmistakable similarity to our example and appears also to have been based on an English print. It is entitled "Shepherd" and is signed: *Drawn by Sophia Burpee, October 1st, 1806.* This inscription is the basis for our attribution.



[73]

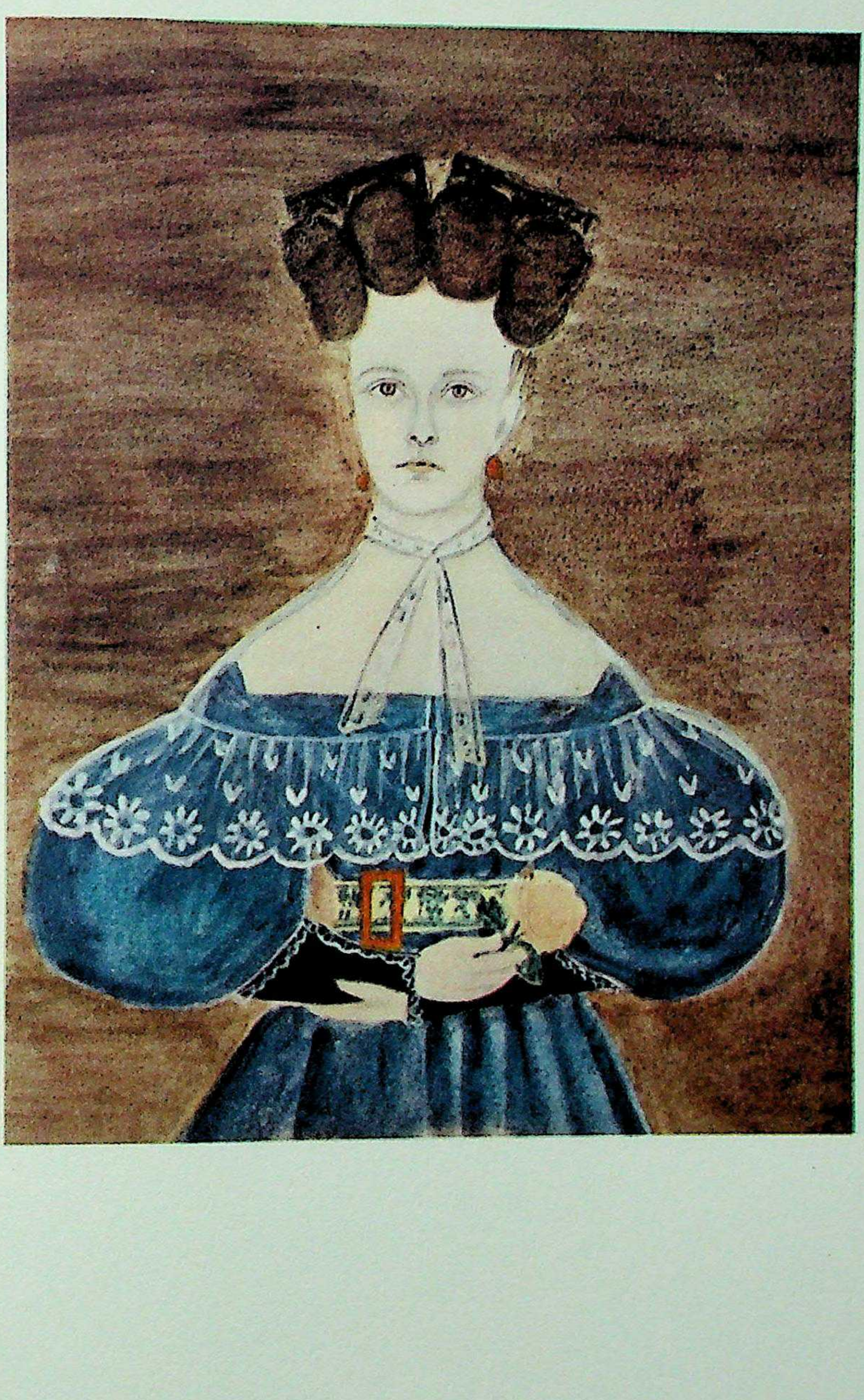
LADY IN BLUE

c. 1830

Artist unknown

Watercolor on paper. 5¾″×4½″. To give reality to this portrait the artist fashioned the earrings and belt buckle of gold tinsel paper and applied them to the painting in the manner of collage. It is probable that the subject's high curls are false, for during this period it was popular to attach artificial hair to combs which were inserted in the coiffure.

State Museum
LUCKNOW.



[74]

THE TILTON FAMILY

1837

Joseph H. Davis

(New Hampshire)

Watercolor on paper. 10″×15½″. The inscription *Jan. 1837* appearing within the festoon of leaves in the center of the picture probably indicates the date of the painting.

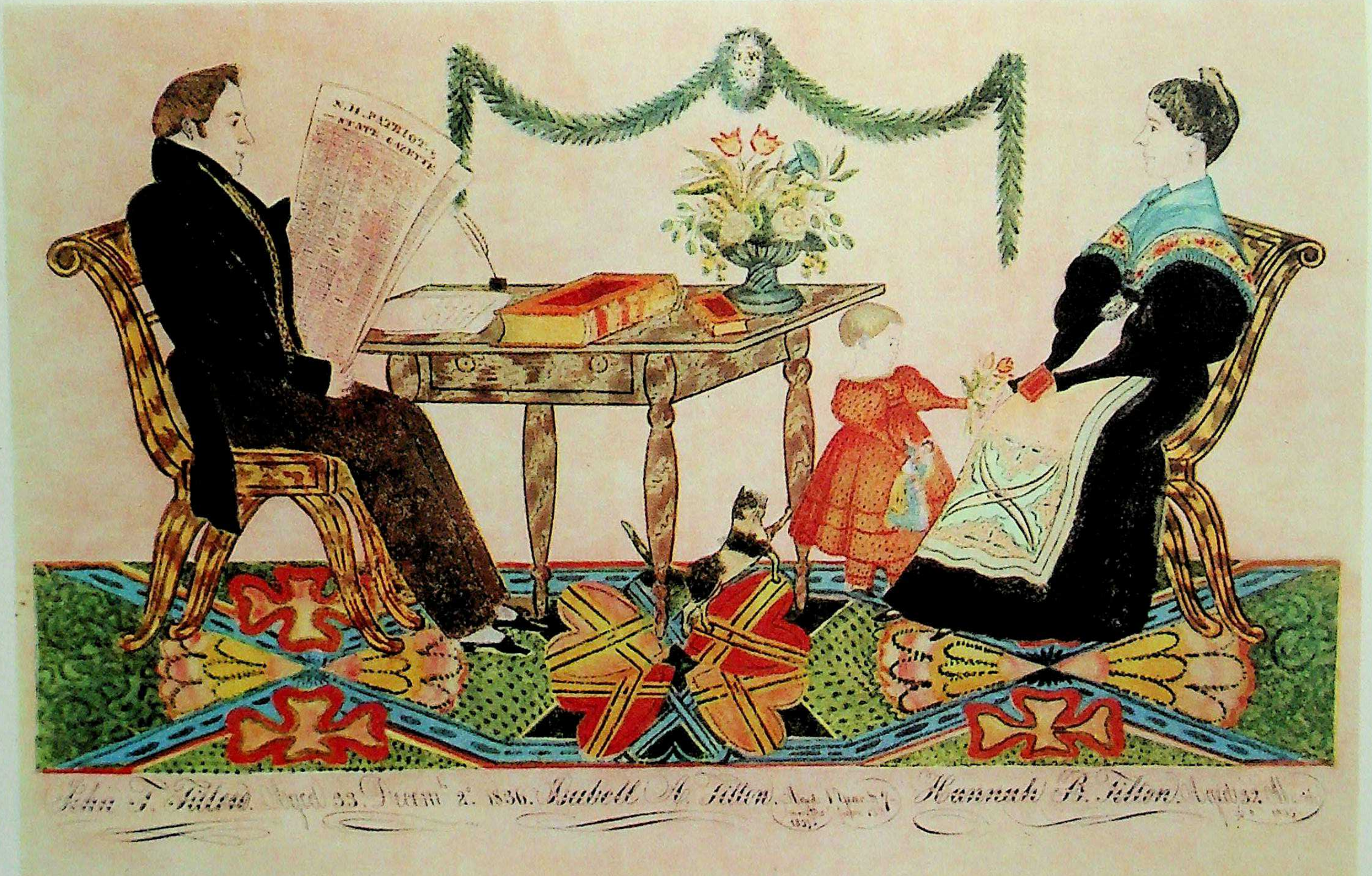
Written on the margin below the picture: *John T. Tilton, Aged 33. Decem*br *2*d. *1836. Isabell A. Tilton. Aged 1 year & 7 months, June 13*th *1837. Hannah B. Tilton. Aged 32. March 8*th *1837.*

John T. Tilton of Deerfield, New Hampshire, married Hannah B. Barstow of East Kingston on October 19, 1830.

It is probable that Joseph H. Davis was born in Newfield, Maine, although very little is known about him. More than one hundred pictures have now been attributed to him on the basis of three that are signed, one of which bears the added inscription: *Left Hand Painter*. "The Tilton Family" illustrates one of Davis' most characteristic compositions. The most striking feature of the interior is the brilliantly patterned floor covering on which he placed his subjects. Whether or not such designs were inspired by stenciled patterns, painted floor cloths, or woven carpets, it seems probable that the artist used them primarily as a decorative base for his figures. During the years 1832–1837, into which his dated pictures fall, he worked in a group of neighboring towns extending from Lebanon, Maine, southward to Farmington, Deerfield, and Epping, New Hampshire.

REFERENCES: Spinney, Frank O. "Joseph H. Davis, New Hampshire Artist of the 1830's," *Antiques*, XLIV, No. 4 (October 1943), pp. 177–180.

Spinney, Frank O. "Joseph H. Davis." *Primitive Painters in America*. New York: Dodd, Mead & Co., 1950, pp. 97–105.


N.H. PATRIOT & STATE GAZETTE
John F. Tilton. Aged 33. Decem 2. 1836. Isabell A. Tilton. Aged 1 year
Hannah R. Tilton. Aged 32.

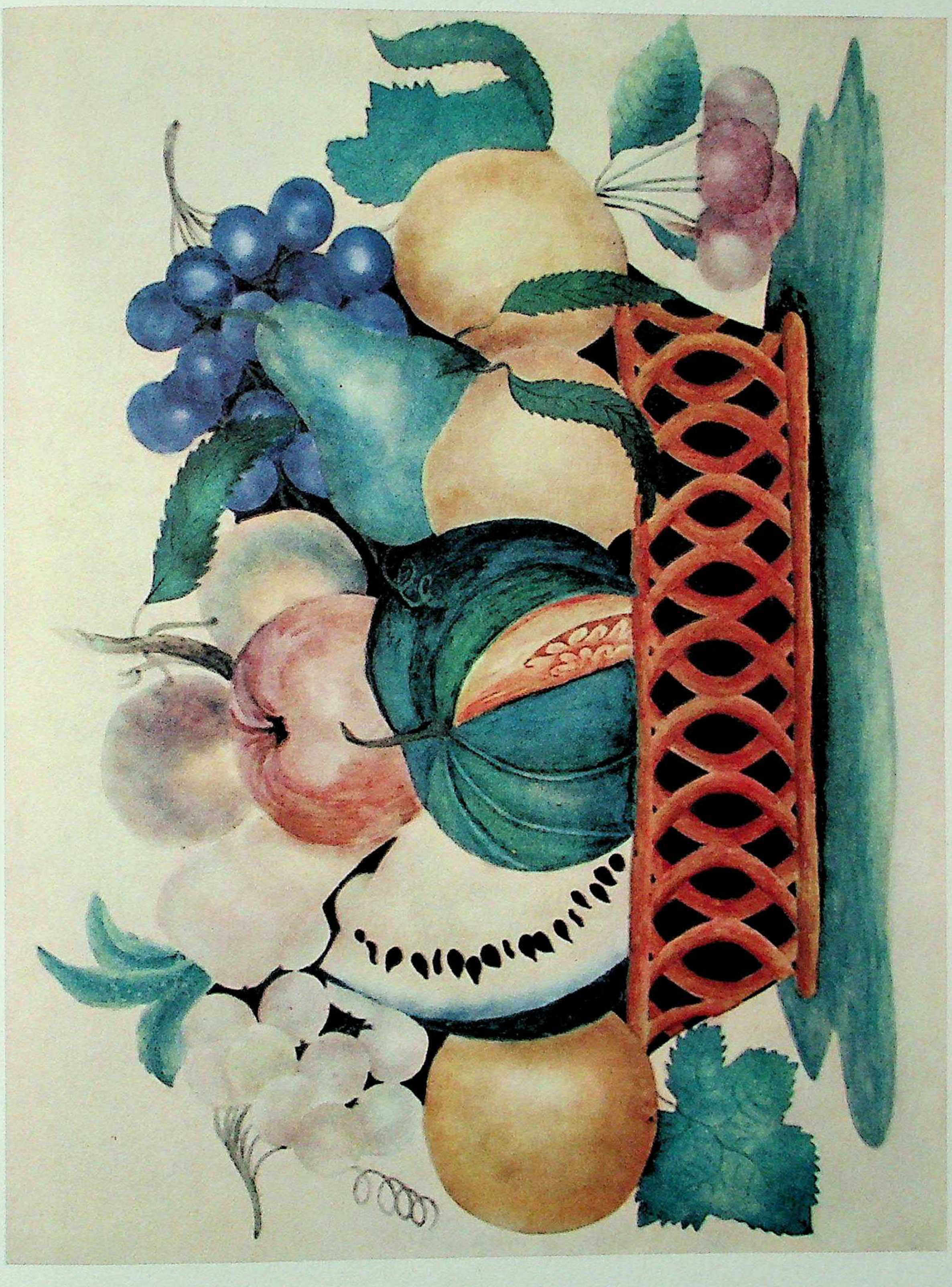
[75]

MELONS AND OTHER FRUIT

1840–1850

Artist unknown

Watercolor on paper. 12″ × 16″. This picture is typical of the work of young students, both in composition and coloring. Such still-life arrangements were restricted by the availability of the stock stencils employed and by adherence to the careful specifications for color to be used in each element of the picture. These instructions were published in the many art books of the day which were calculated to produce results with the least possible demands upon the talents of the student.



⁜ [76] ⁜

INDIAN WAR DANCE

1821

Baroness Hyde de Neuville

Watercolor on paper. $7\frac{5}{8}'' \times 12''$. Written in lower margin: *Danse Militaire des Sauvages devant Le President J. Monroe 1821.*

This scene portrays an occasion during the visit of a delegation of sixteen leaders of the Pawnee, Omaha, Kansa, Oto, and Missouri tribes to President Monroe in Washington on November 29, 1821. They were entertained at the White House and were one of a number of groups of Indians brought to the nation's capital during the 1820's and 30's for prestige or business reasons. Among those whose likenesses may be recognized here are the Eagle of Delight, the woman sitting in group at left; Generous Chief, in feather bonnet at lower left; and Chou-man-i-case, wearing horn headdress in center of dancers. President Monroe, with three escorts, is faintly penciled in the background. It is probable that the central figure in the long coat with tricorne hat is Baron Hyde de Neuville, husband of the artist.

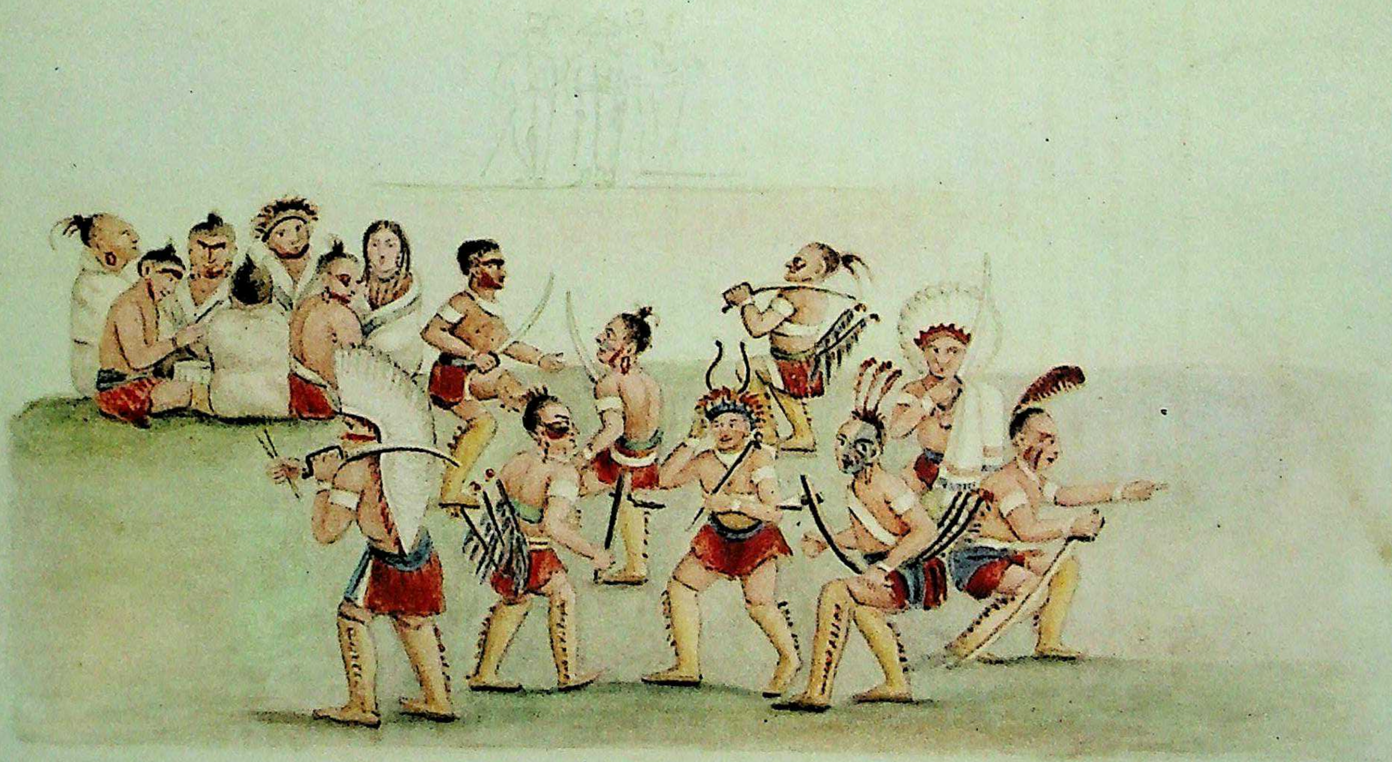
In June of 1807 the exiled Baron and Baroness Hyde de Neuville arrived in New York City from their native France, remaining in this country for seven years. During this time they traveled extensively, and the Baroness executed many charming watercolor sketches including an interesting and historically important group of Indian studies, many of which are now in the collection of the New-York Historical Society. After the fall of Napoleon, in 1816, the Baron presented his credentials to the United States Government as Envoy Extraordinary and Minister Plenipotentiary of France. He held this office until June of 1822. The cordial relations which existed between the Baron and President Monroe no doubt provided the opportunity for the Baroness to be present at the White House where she observed and sketched this scene.

REFERENCES: Ewers, John C. *Charles Bird King, Painter of Indian Visitors to the Nation's Capital.* Washington: Smithsonian Institution, 1954.

Fenton, William N. "The Hyde de Neuville Portraits of New York State Savages in 1807–1808," *The New-York Historical Society Quarterly*, XXXVIII, No. 2 (April 1954), pp. 119–137.

Memoirs et Souvenirs du Baron Hyde de Neuville. Paris: E. Plon, Nourrit et Cie, 1890, p. 490.

Monaghan, Frank. "The American Drawings of Baroness Hyde de Neuville," *Franco-American Review*, II, No. 4 (Spring 1938), pp. 217–220.



Danse Militaire des Sauvages devant le President. J. Monroe 1821

[77]

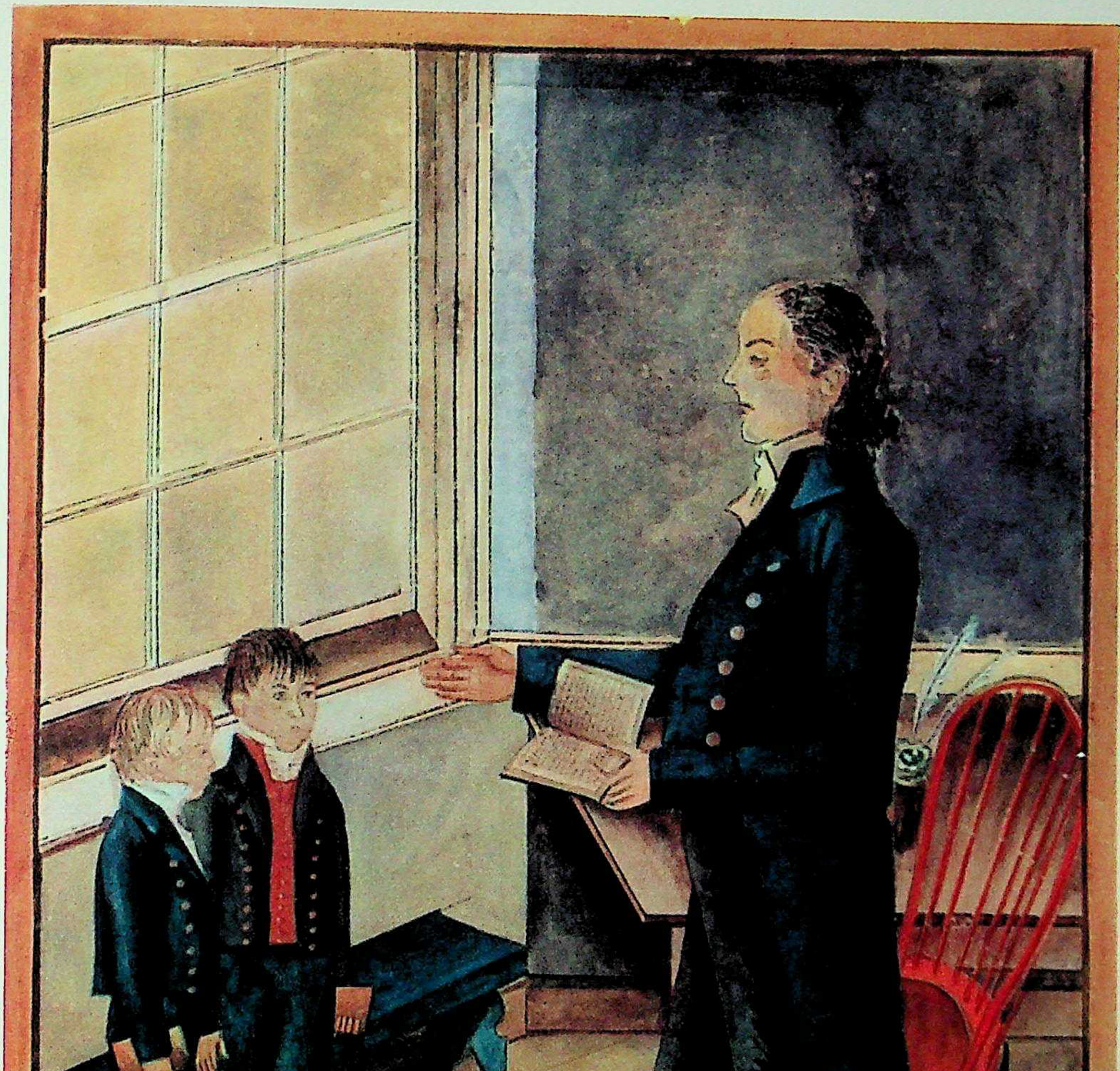
SCHOOLMASTER AND BOYS

c. 1815

Artist unknown

Watercolor on paper. 13⅞"×11½". The schoolmaster holds an open book in his left hand in which parts of the Ten Commandments are written in German script, beginning with the 5th chapter of Deuteronomy, 6th verse. The use of German script suggests Pennsylvania as the origin of this picture.

This picture was presented to the Collection by Dr. Alexander O'Neal, St. Davids, Penna.



[78]

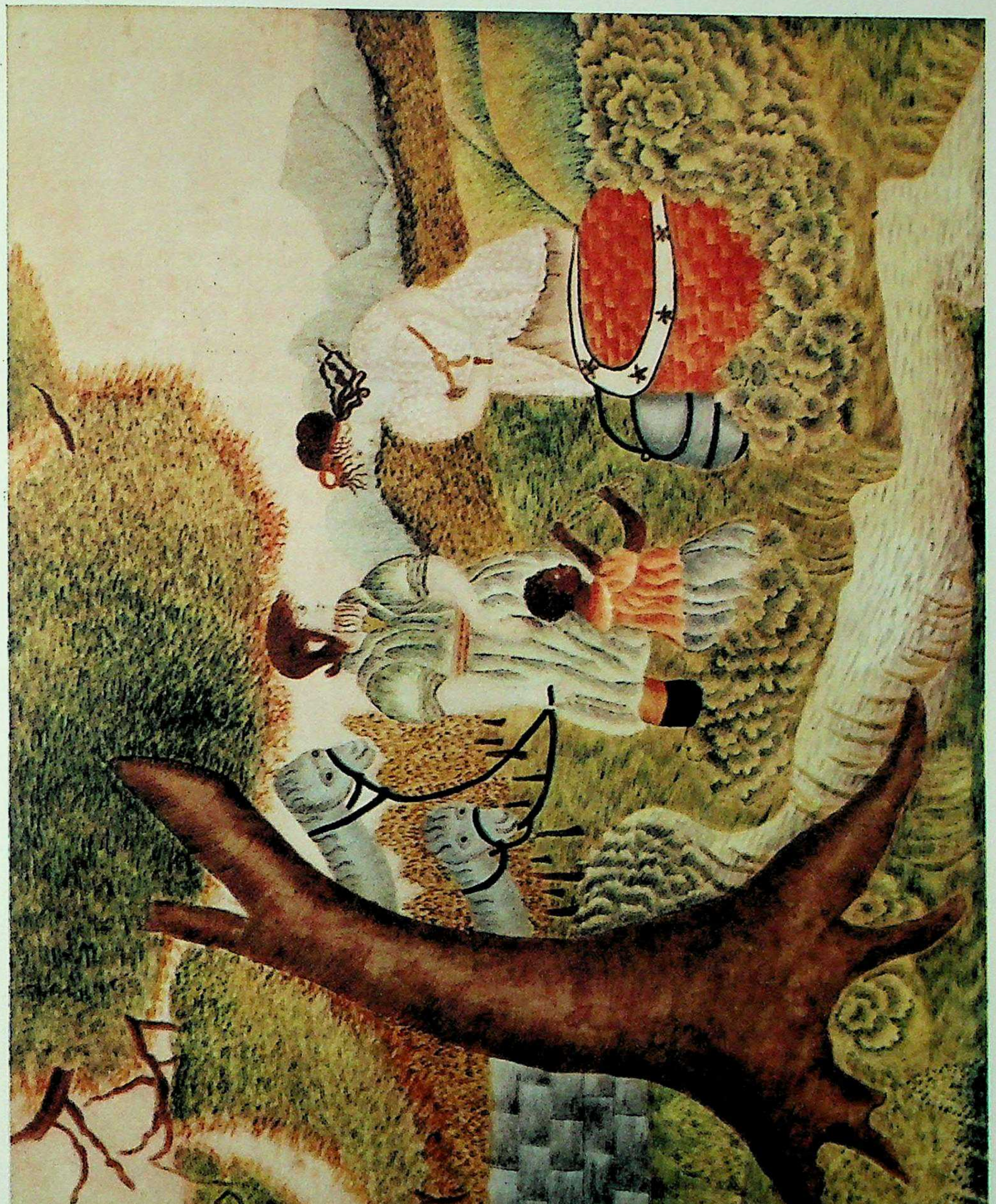
REBECCA AT THE WELL

c. 1810

Artist unknown

Watercolor on paper. 15¼″×18½″. Illustrated is the scene from Genesis 24: 15–22, in which the servant of Abraham gives the two golden bracelets to Rebecca after she has drawn water for him and his camels.

A similar watercolor inscribed *Mary Parke* is owned by the New York State Historical Association. The existence of two similar versions of this scene indicates that a printed source, copied by both artists, was available in the early nineteenth century.



[79]

EBEN DAVIS' HORSE

c. 1850

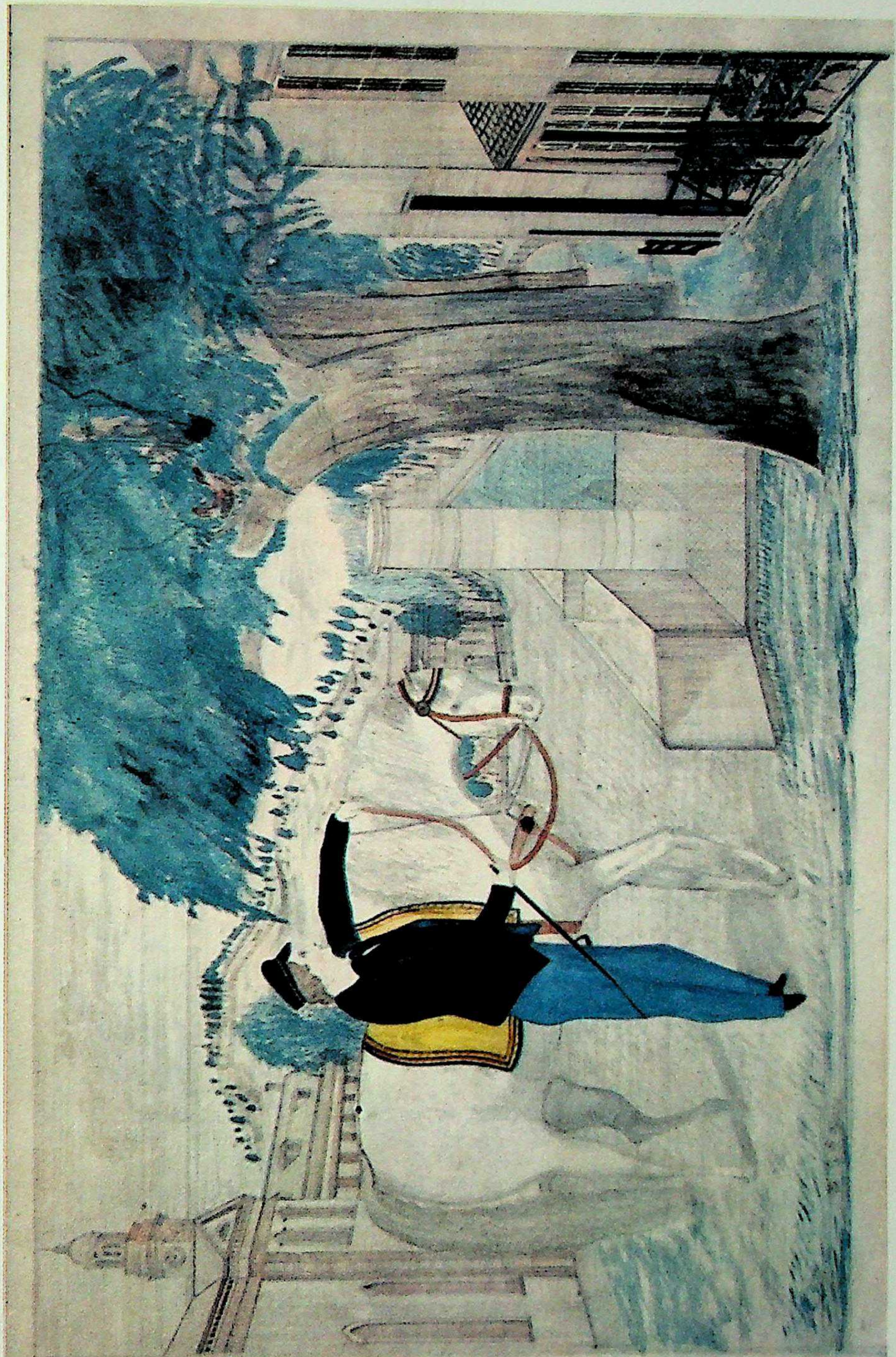
Eben P. Davis, 1818–1902

(Massachusetts)

Watercolor and pencil on paper. $11\frac{5}{8}'' \times 18''$. The following inscription is found in the lower left corner: *By E. P. Davis*. The handwriting has been checked with that of Eben Davis, which appears on many letters and family papers, and has been found to correspond exactly with his signature. The picture is a combination of carefully executed ruled pencil lines and freehand drawing overlaid by watercolour.

Eben Pearson Davis was born in Byfield, town of Newbury, Massachusetts, on April 9, 1818, the son of Oliver and Zilpah (Pearson) Davis. Eben was a carpenter by trade and was known to be a beautiful penman. Although his descendants remember that he used to draw to entertain his grandchildren, they had not been aware that he ever painted portraits in watercolor. They have suggested that he may have done these in middle life. Some years after the death of his wife in 1877, Mr. Davis moved to Worcester, where he died on April 4, 1902.

REFERENCES: Genealogical information taken from Bible records kept by Eben Davis. This and other family data have been made available through the courtesy of his grandchildren, Mr. Roger Davis and Mrs. James Guthrie of Natick, Massachusetts.



[80]

MR. AND MRS. EBEN P. DAVIS

1855–1860

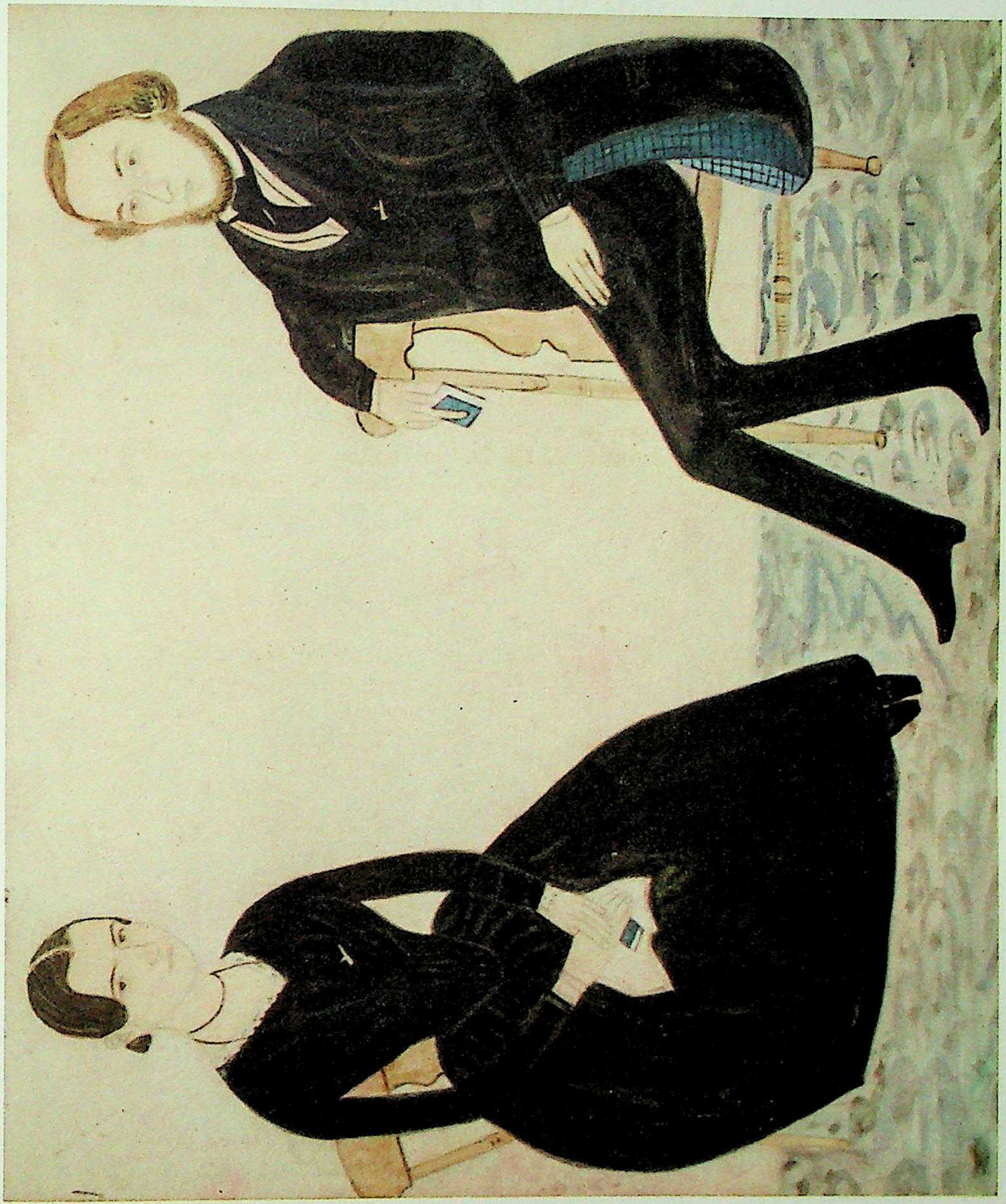
Eben P. Davis, 1818–1902

(Massachusetts)

Watercolor on paper. $13\frac{1}{4}'' \times 15\frac{5}{8}''$. The following inscription is written in pencil on the back of the picture: *Eben Davis, he and wife.* Written in pencil on the back of the frame: *Mr. and Mrs. Eben Davis of Byfield, Mass. Painted by Mr. Davis before their marriage about 1860.* (This is in error as they were married in 1844.)

Rhoda Ann Thatcher was born in Canterbury, Connecticut, on September 18, 1819, and she and Eben Davis were married in Central Village, Plainfield, Connecticut, on September 17, 1844. She spent her married life in Byfield, Massachusetts, where her three children were born and where she died on September 6, 1877.

For a biography of the artist, see No. 79. Other watercolor portraits attributed to him are in the Garbisch Collection and the New York State Historical Association.



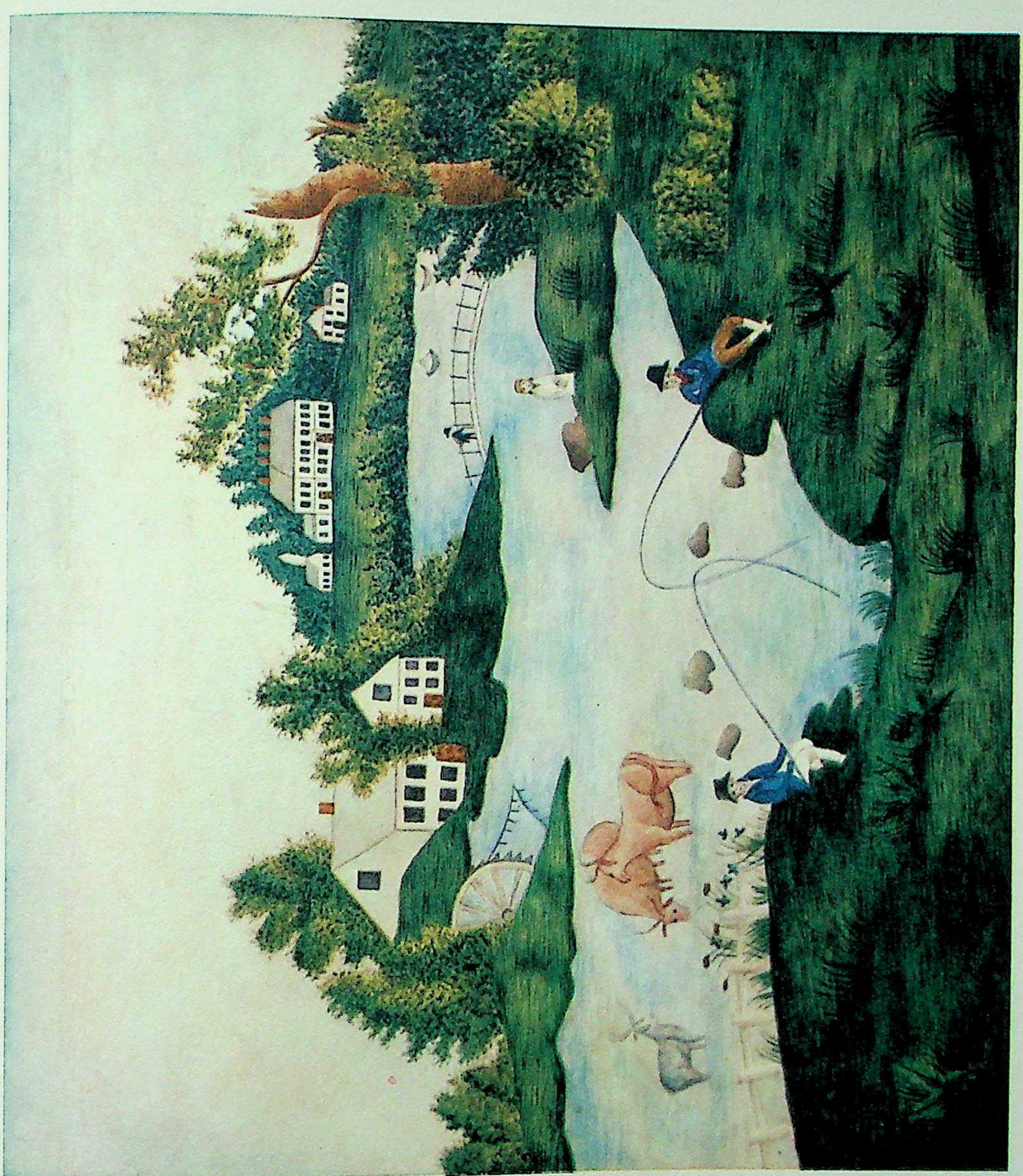
[81]

SPRING FISHING

c. 1825

Artist unknown

Watercolor on paper. $7\frac{7}{8}'' \times 9\frac{5}{8}''$. Here the artist has brought together familiar elements and others probably inspired by a drawing instruction book. The peddler, with pack on his back, was certainly a familiar sight in nineteenth-century America, but the bridge appears to be foreign to the scene and was probably derived from a printed source.



[82]

PINEAPPLE

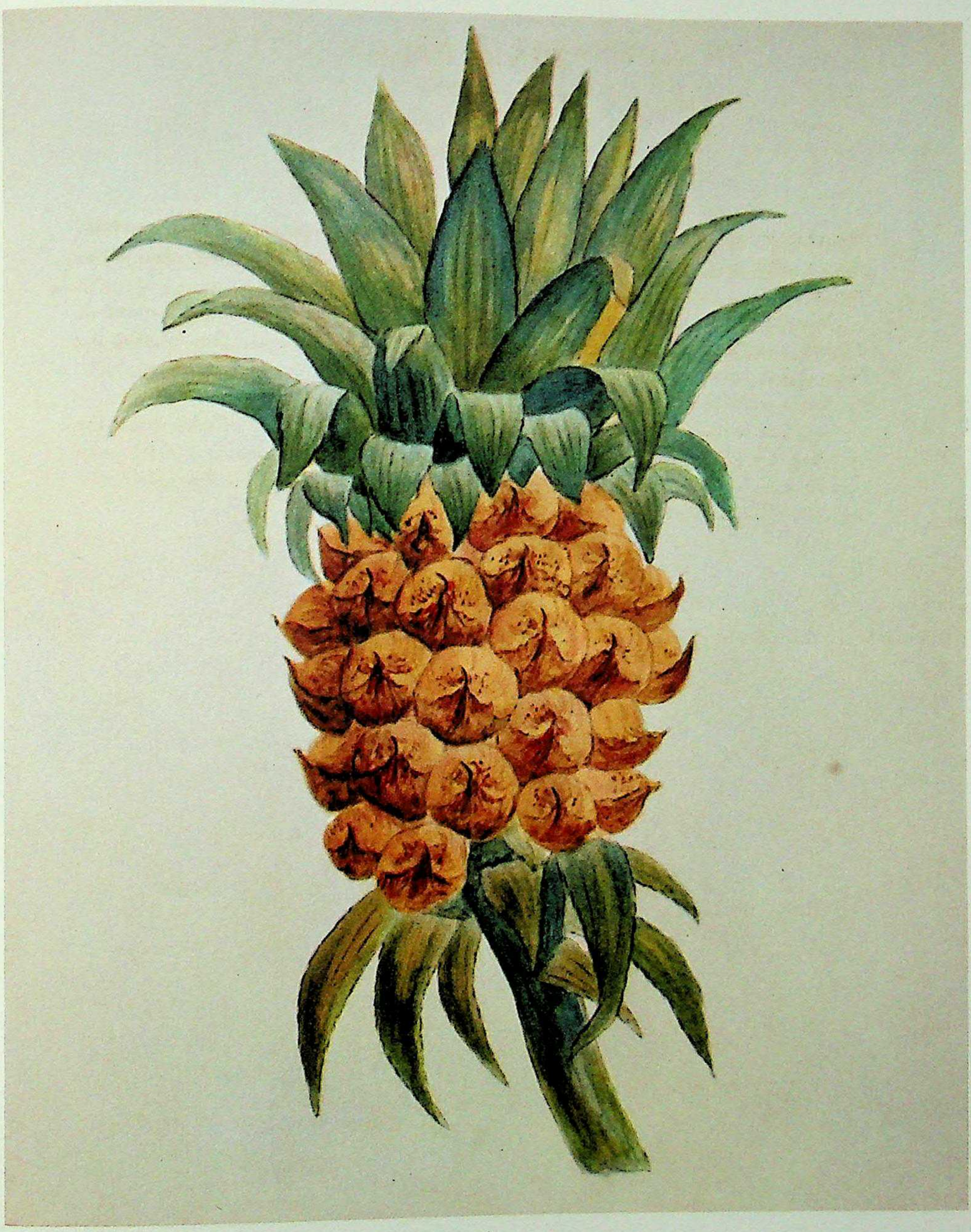
c. 1825

Artist unknown

Watercolor on paper. 10⅛″ × 8⅜″. The portrayal of a single piece of fruit is much less common than the ample arrangements of many elements usually painted by amateurs. Here the simplicity of the design suggests a fair degree of sophistication as does the use of freehand rather than stencil technique.

The pineapple as an ornament and decorative motif was commonly a symbol of hospitality.

State Museum,
LUCKNOW.



[83]

THE PENNSYLVANIA HOSPITAL

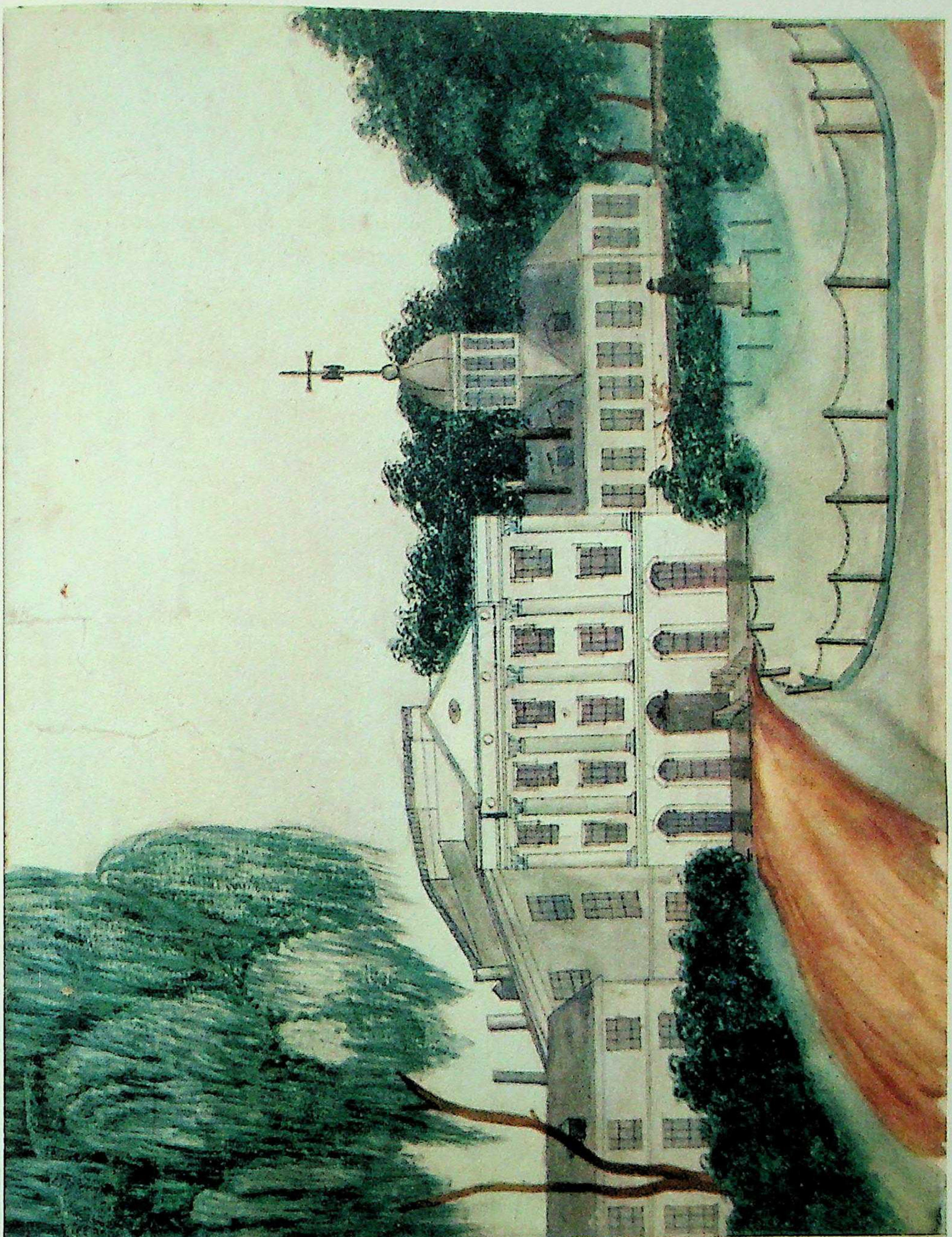
1830–1840

Artist unknown

Watercolor on paper. 7″×9⅛″. The architectural details of the building are carefully drawn with pen and ink, while the remainder of the picture is freely painted in watercolor.

This view depicts the original building of the Pennsylvania Hospital, located at Eighth and Spruce Streets, Philadelphia. Today it is used as the Department for Sick and Injured. The doorway shown here faced on Pine Street and was originally the main entrance to the hospital.

A print entitled "Pennsylvania Hospital," engraved by C. G. Childs after the drawing by George Strickland, was the inspiration for this painting. The print appeared as an illustration in the book *Views in Philadelphia and Vicinity*, published by C. G. Childs in 1827.



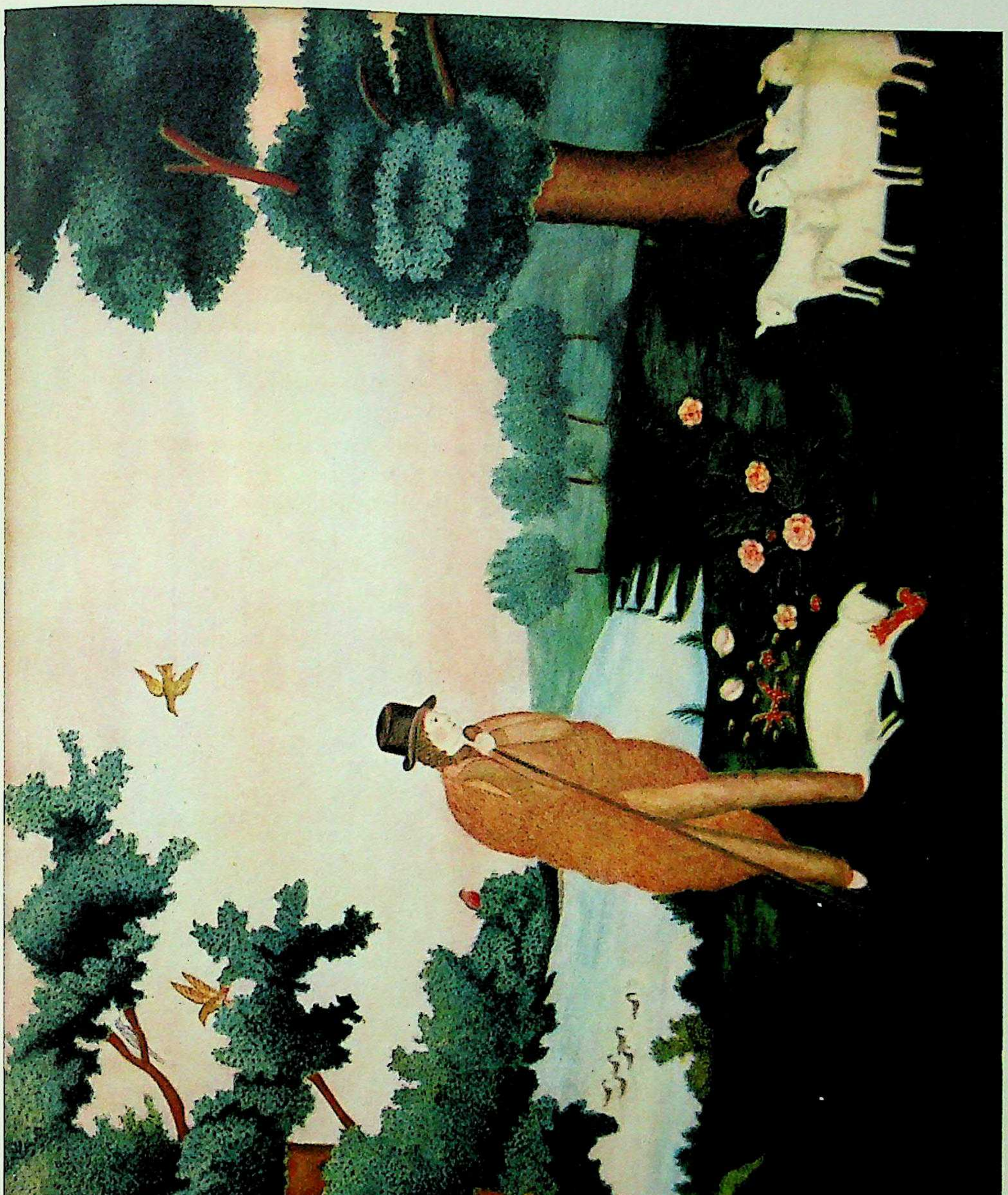
[84]

THE SHEPHERD AND HIS FLOCK

c. 1820

Artist unknown

Watercolor on paper. $12\frac{1}{4}'' \times 15\frac{1}{4}''$. An effort to simulate needlework can be recognized in the painting of the trees and in the coarse and fine pin pricking which delineates the sheep and the shepherd's cloak. Perforating the paper with a pin point, and thereby raising and roughening the surface, was a technique sometimes used to imitate the texture and appearance of embroidery.



[85]

MOURNING PICTURE - POLLY BOTSFORD AND HER CHILDREN

c. 1813

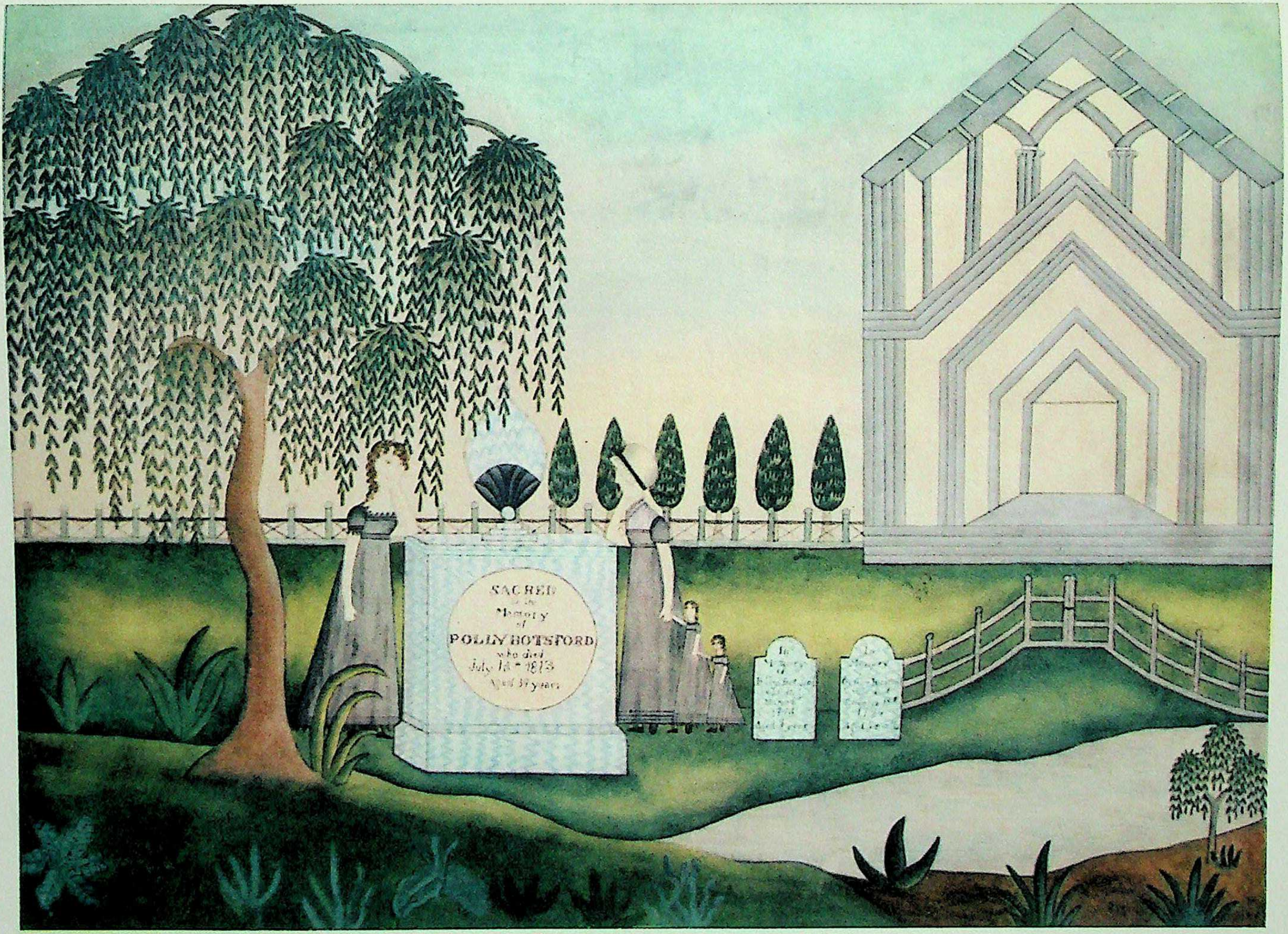
Artist unknown

Watercolor on paper. 18″ × 23½″. Inscribed on the large tomb: *SACRED / to the / Memory / of / POLLY, BOTSFORD / who died / July 15th 1813. / Aged 59 years.*

On left headstone: *In / Memory / of / Polly Botsford / who died / March 8th / 1793 / Aged 1 year.*

On right headstone: *In / Memory / of / Gideon Botsford / who died / December 18th / 1774 / Aged 4 months.*

Mourning pictures are generally similar in composition, containing monument, mourners, church, and willow trees – the accepted symbols of bereavement. In this example the artist has achieved originality by stylized drawing and the bold, geometric abstraction of the church.


SACRED
to the
Memory
of
POLLY BOTSFORD
who died
July 13th 1813
Aged 19 years

[86]

THE VOLANTE AT HABANA

c. 1840

Niccolino Vicomte Calyo, 1799–1884
(New York)

Watercolor on paper. $9\frac{3}{8}'' \times 12\frac{3}{8}''$. Written in ink at lower left margin: *The Volante at Habana.* The paper is watermarked, *C. Wise 1835.*

Niccolino V. Calyo was born in 1799, in Naples, Italy, where he is said to have studied under competent instructors at the local academy. After some time spent in travel he settled with his family in Malta. Eventually he came to America and reached New York in time to paint his two well-known gouache drawings of the great fire of December 16–17, 1835. His name is found in the City Directory of 1838 as "professor of painting" and continues to appear until 1855. His series of watercolor drawings of New York street scenes and figures is especially well known. In addition to this type of work, he executed large panoramas which he took on tour. One, a Connecticut river painting, exhibited a surface of 17 by 40 feet as it was moved before the spectators. This was shown in Boston in the spring of 1850, at an admission price of twenty-five cents. Calyo's death occurred in New York City on December 9, 1884.

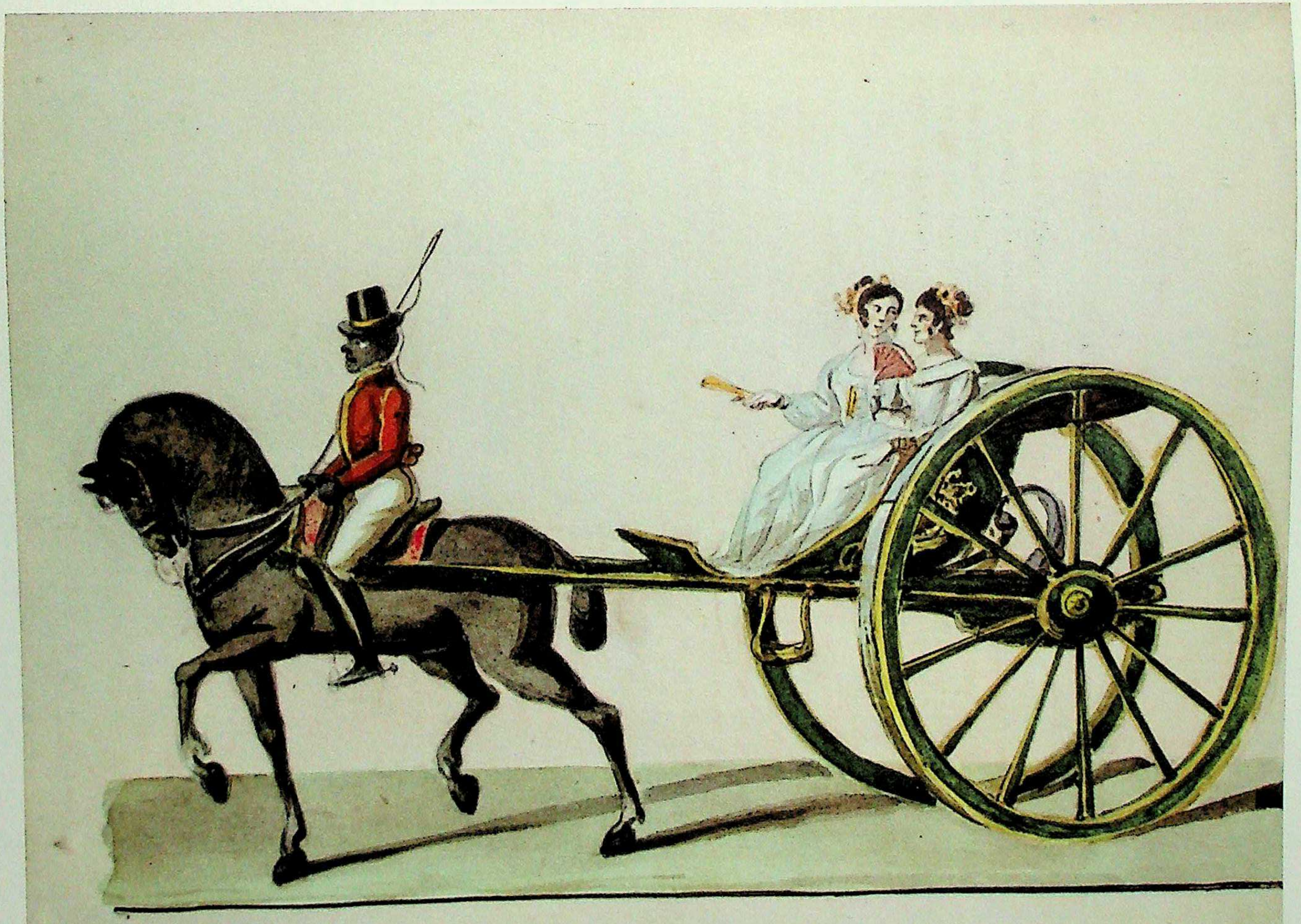
The appearance of Calyo's name in a folk art listing is open to question in view of his early training and "professional" status. However, he illustrates the fine line which may be drawn between an unconsciously naive "folk" artist and the skillful painter who may work to achieve certain effects generally associated with unsophisticated talent. It is a phenomenon familiar in contemporary art as well as in other times.

REFERENCES: "Unpublished Calyo Drawings," *Antiques*, XLVI, No. 6 (December 1944), p. 352.

"Collection of Luke Vincent Lockwood," Sale Catalogue No. 1521, New York: Parke-Bernet Galleries, Inc., 1954, pp. 98–107.

Daily Evening Transcript (Boston), April 25, 1850.

Boston Evening Transcript, December 11, 1884.



The Volante at Habana —

[87]

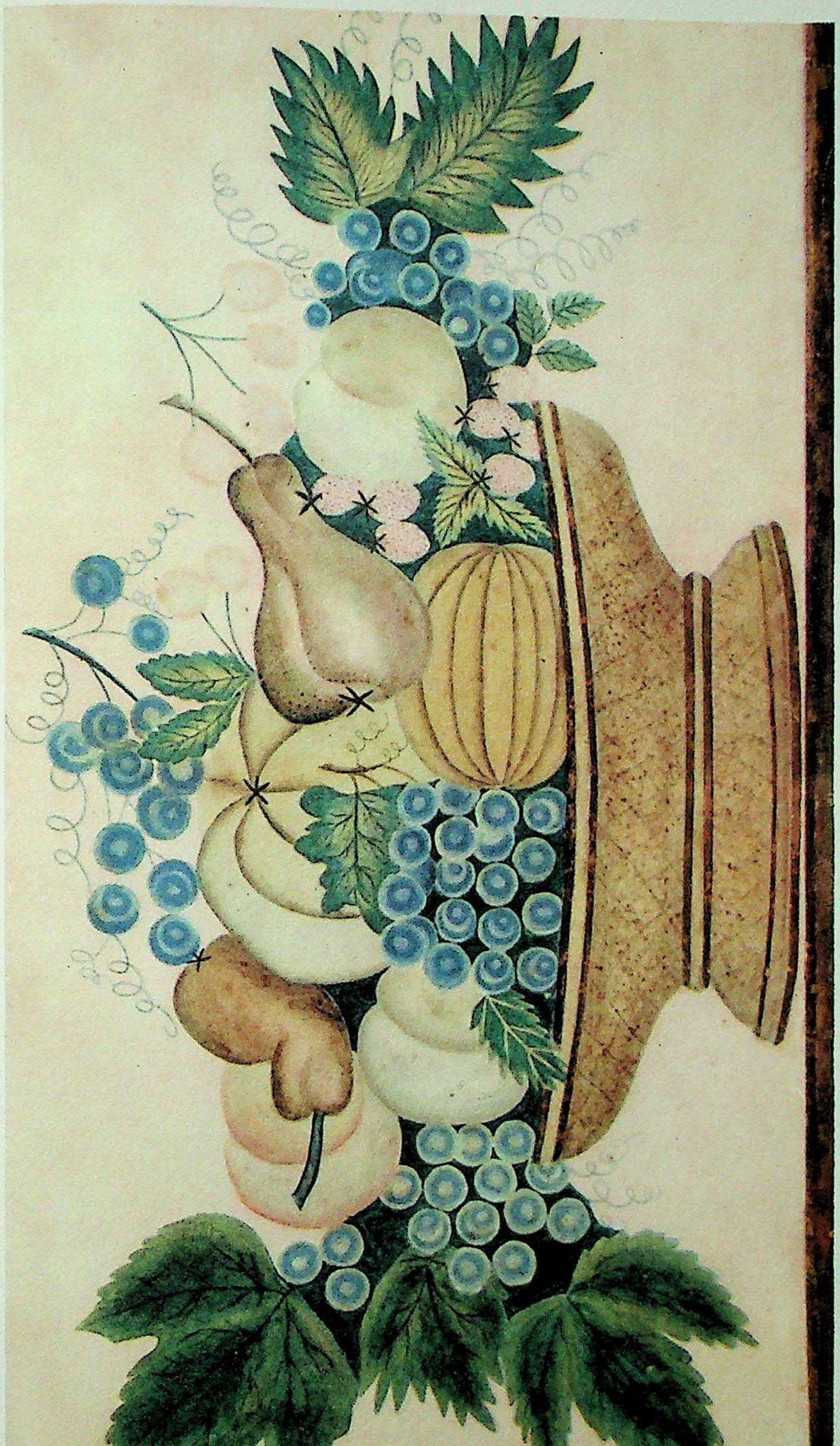
FRUIT IN YELLOW BOWL

c. 1820

Mary R. Wilson

Watercolor on paper. 11″ × 18″. Printed in ink on wooden backing of frame: *Painted by Mary R. Wilson.*

Mary R. Wilson was probably a schoolgirl, and this is an excellent example of young ladies' work of the time. The forms are painted by means of individual perforated patterns, called stencils or theorems, which could be variously combined to produce different arrangements. The bowl is decorated by gilt paper bands pasted to the surface of the picture. This technique was occasionally used for increased decorative effect.



[88]

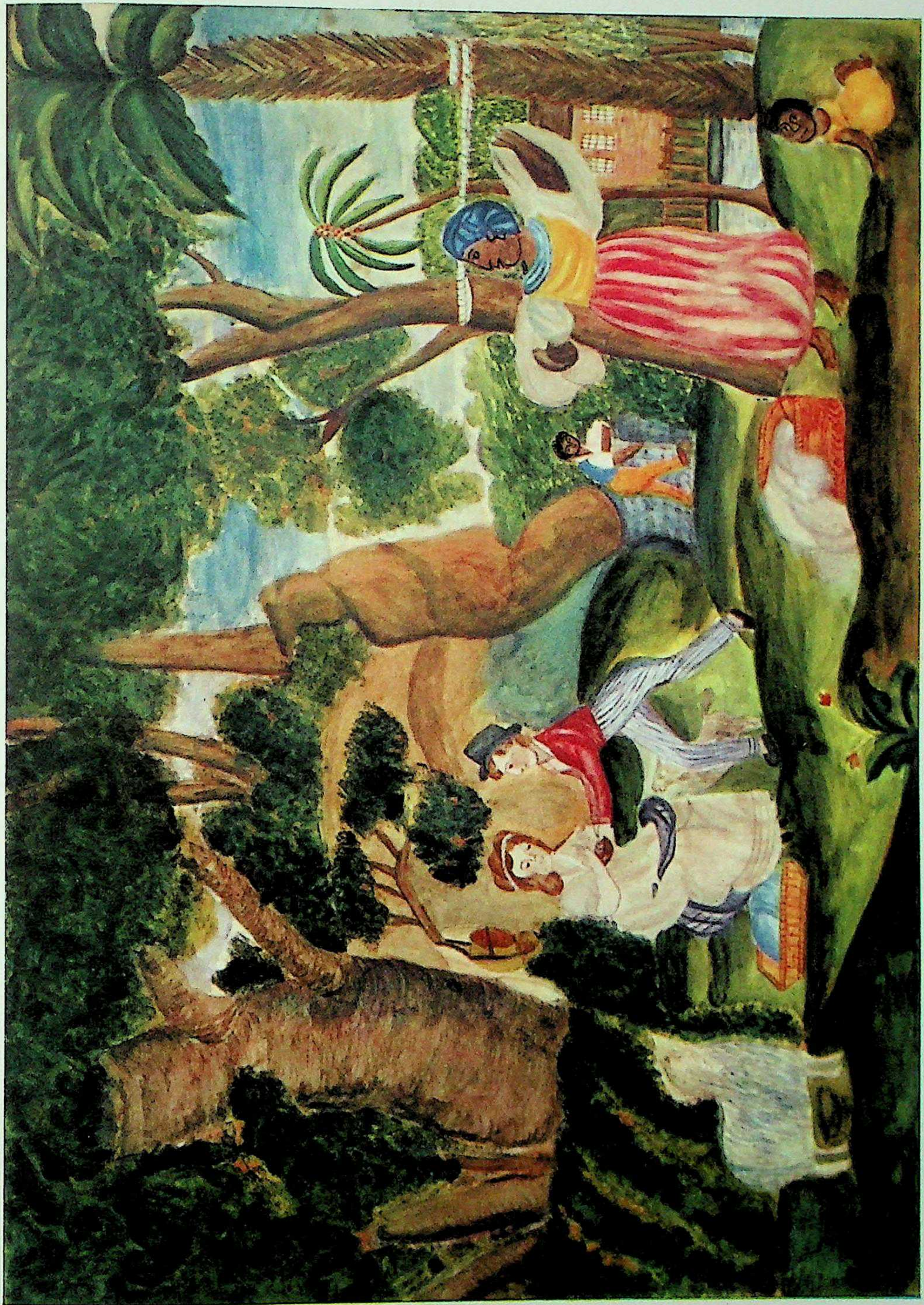
PAUL AND VIRGINIA

c. 1825

Artist unknown

Watercolor on paper. 11$\frac{3}{4}$"×16$\frac{1}{4}$". This illustrates an episode in J. H. Bernadin de Saint-Pierre's famous novel *L'Histoire de Paul et Virginie*, first published in Paris in 1788. The scene is Mauritius, formerly known as Ile de France, an island in the Indian Ocean. The romantic story of the devotion and eventual separation of the two children has become a classic, and upon this short tale now rests Saint-Pierre's literary fame. It satisfied the contemporary taste for beauty in nature and escape from social conventions, combined with the fascination of rich tropical splendor as a setting for a romantic and pathetic story. The book has been translated into every civilized tongue and has appeared in more than 300 editions, an American translation having been printed in Wrentham, Massachusetts, as early as 1799.

This scene, "Le Repos de Paul et Virginie," is copied from one of a series of six French engravings, and is laid in one of Virginia's favorite spots. Here, under the shade of the cocoa trees, she often took her goats to pasture and made cheese from their milk. In the center of the picture Paul is presenting a bird's nest to Virginia as she sits on a rock, a basket of laundry at her feet, while her dog, Fidèle, looks on. The children are accompanied by their gaily dressed colored servants, Mary and Domingo.



[89]

MR. BRIGGS

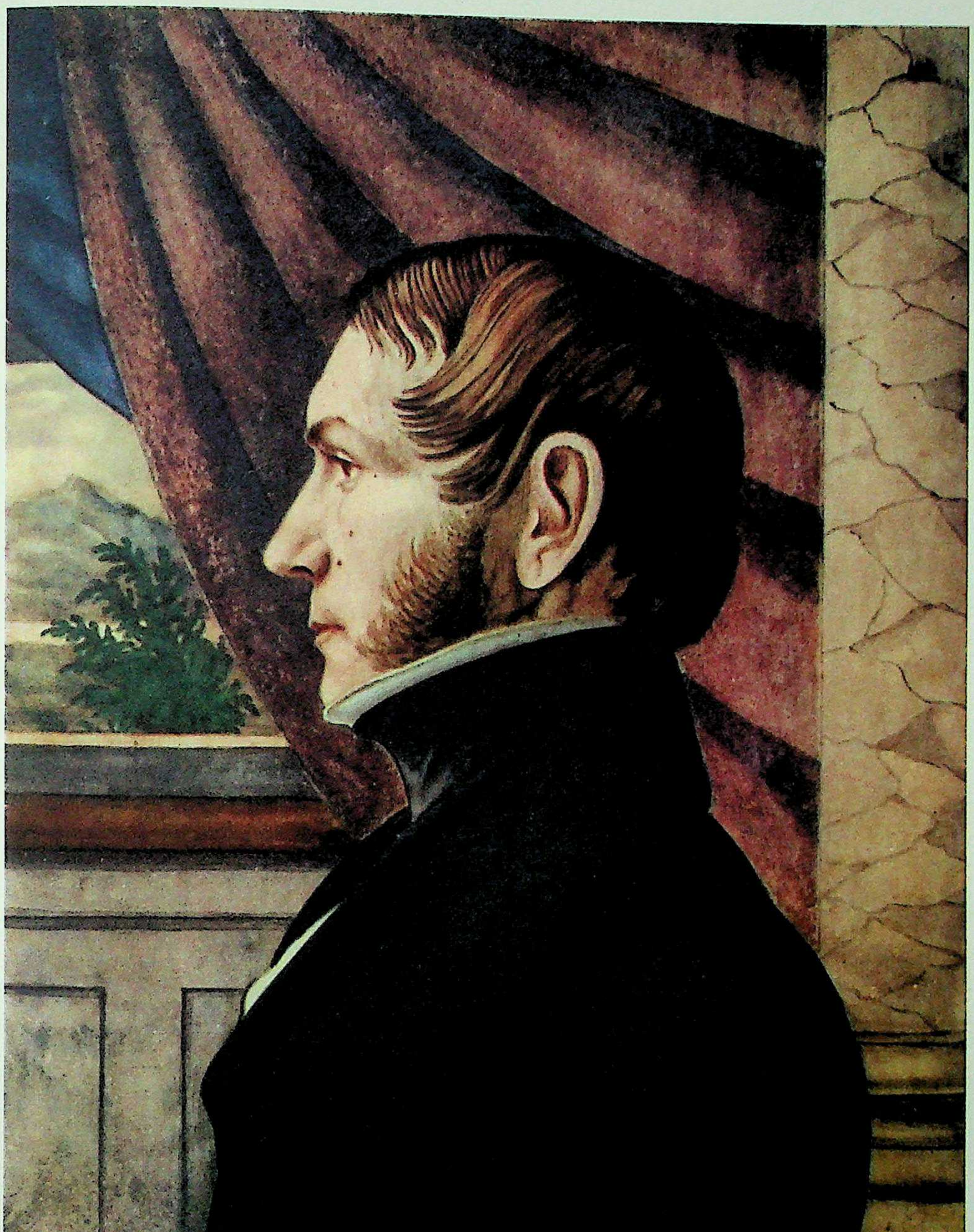
c. 1840

(Companion to Nos. 90 and 91)

Artist unknown

Watercolor on paper. $10\frac{1}{4}'' \times 8\frac{1}{8}''$. This picture and its companion (No. 90), painted with unusual clarity and precision, make use of marble columns, draped curtains, and window landscapes which were artistic conventions frequently employed by the folk painter. The paneled wainscot, however, is probably a part of the actual room.

State Museum,
LUCKNOW.



[90]

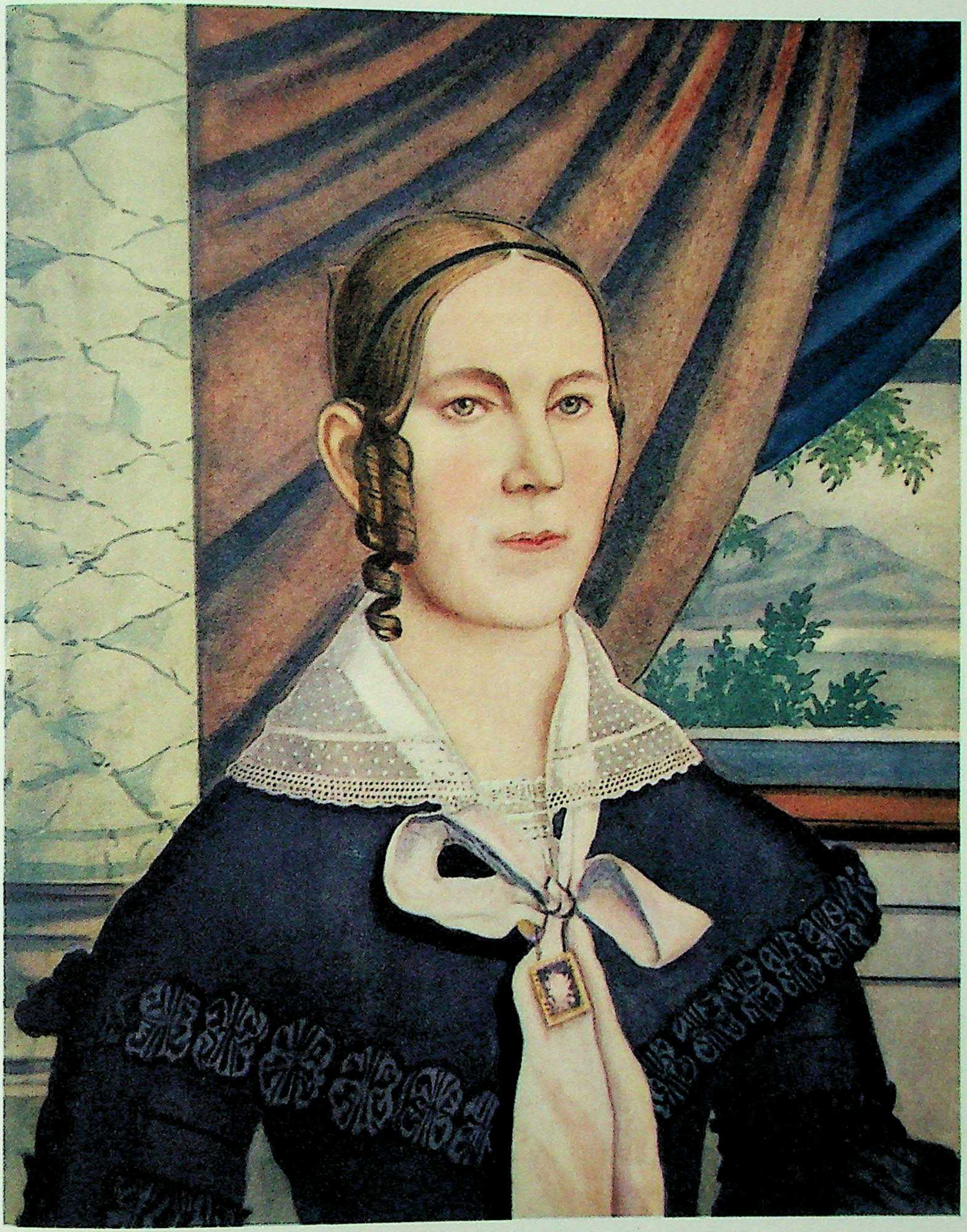
MRS. BRIGGS

c. 1840

(Companion to Nos. 89 and 91)

Artist unknown

Watercolor on paper. $10\frac{1}{4}'' \times 8\frac{1}{8}''$. Mrs. Briggs' curls, called "heartbreakers" or "English ringlets," together with the other details of costume, suggest a date of about 1840.



⁜ [91] ⁜

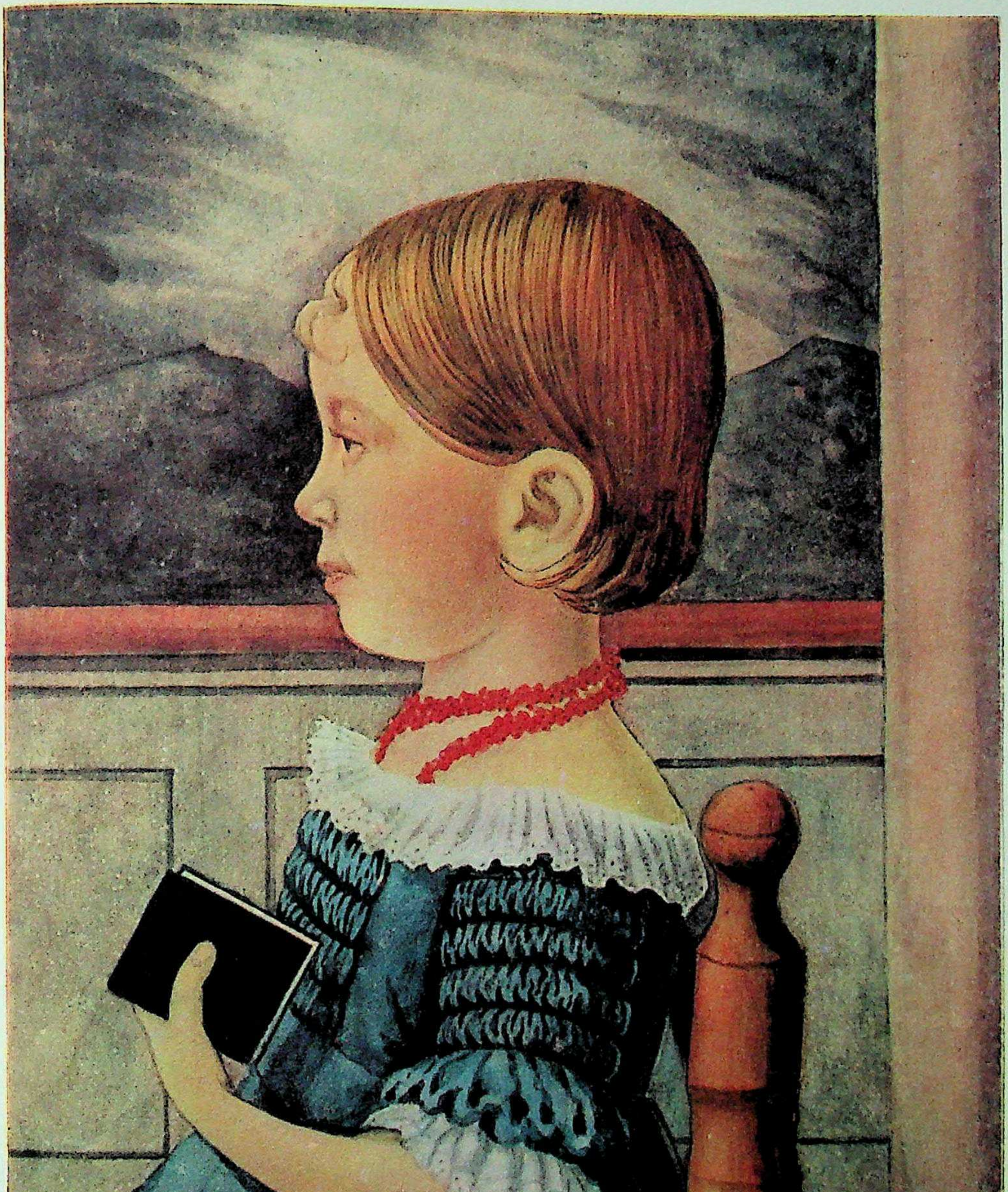
MARY BRIGGS

c. 1840

(Companion to Nos. 89 and 90)

Artist unknown

Watercolor on paper. $9\frac{3}{4}'' \times 7\frac{1}{2}''$. Mary is posed before what was probably an imaginary landscape, although the wooden slat-back chair in which she sits was undoubtedly an actual piece of family furniture.



[92]

JOSEPH INTERPRETING PHARAOH DREAMS

c. 1815

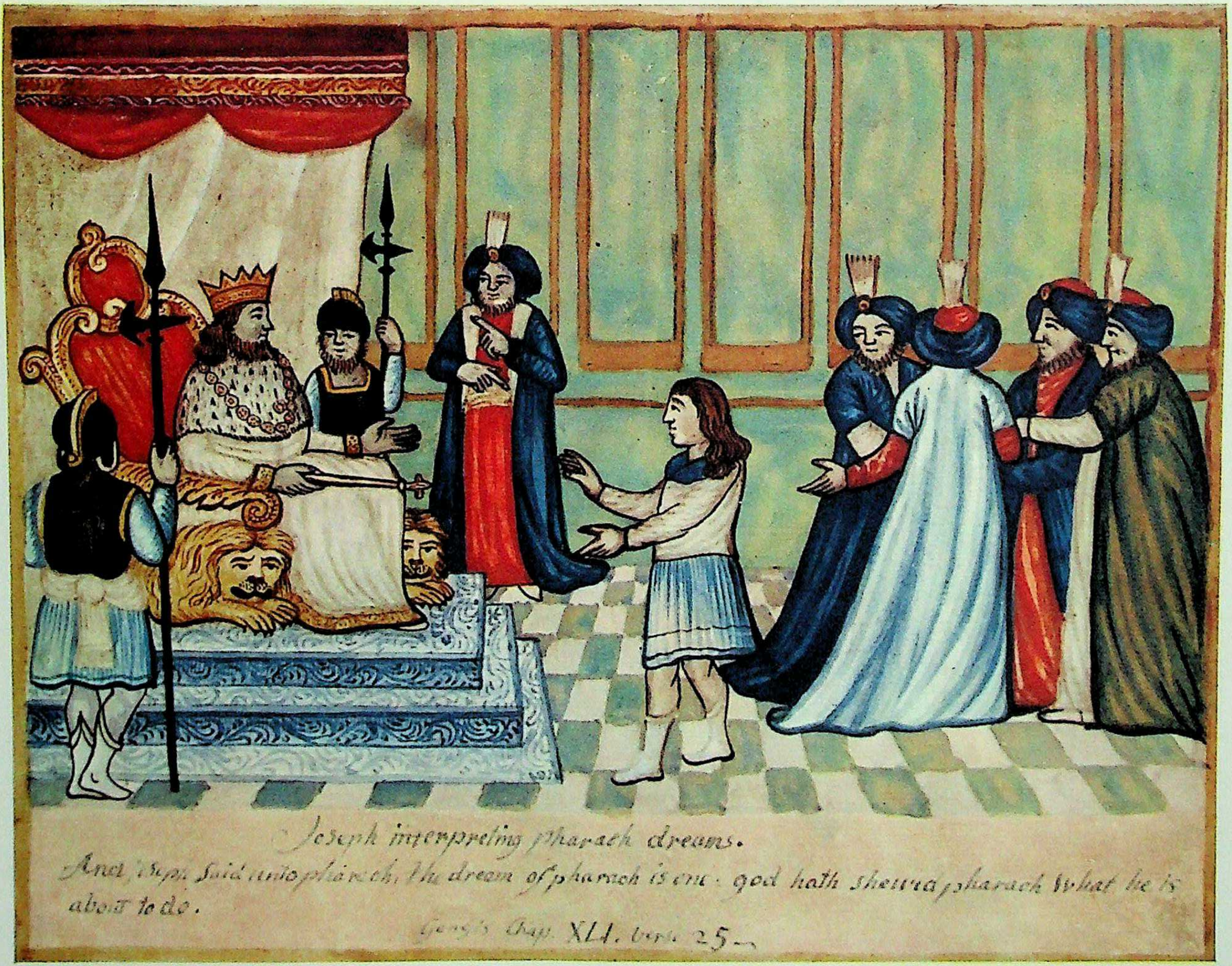
(Companion to No. 93)

Artist unknown

Watercolor on paper. 9″×11″. Written in ink on the margin below the picture: *Joseph interpreting Pharaoh dreams. / And Joseph said unto pharaoh, the dream of pharaoh is one: God hath shewed pharaoh what he is / about to do. / Genesis Chap. XLI, verse 25.*

Many versions of this episode have appeared in pictorial form over a long period of years. It is found as a print in French popular art, and, in Philadelphia in 1809, a painting of this subject was offered for sale at one of the earliest American auctions to be devoted entirely to pictures.

REFERENCE: "A Catalogue of Paintings for Sale by Public Auction." Philadelphia: Andrew Bayard, 15 South Front Street author's collection].


Joseph interpreting pharaoh dreams.
And Joseph said unto pharaoh, the dream of pharaoh is one: god hath shewn pharaoh what he is about to do.
Genesis Chap. XLI. vers. 25

[93]

JOSEPH AND HIS BRETHREN

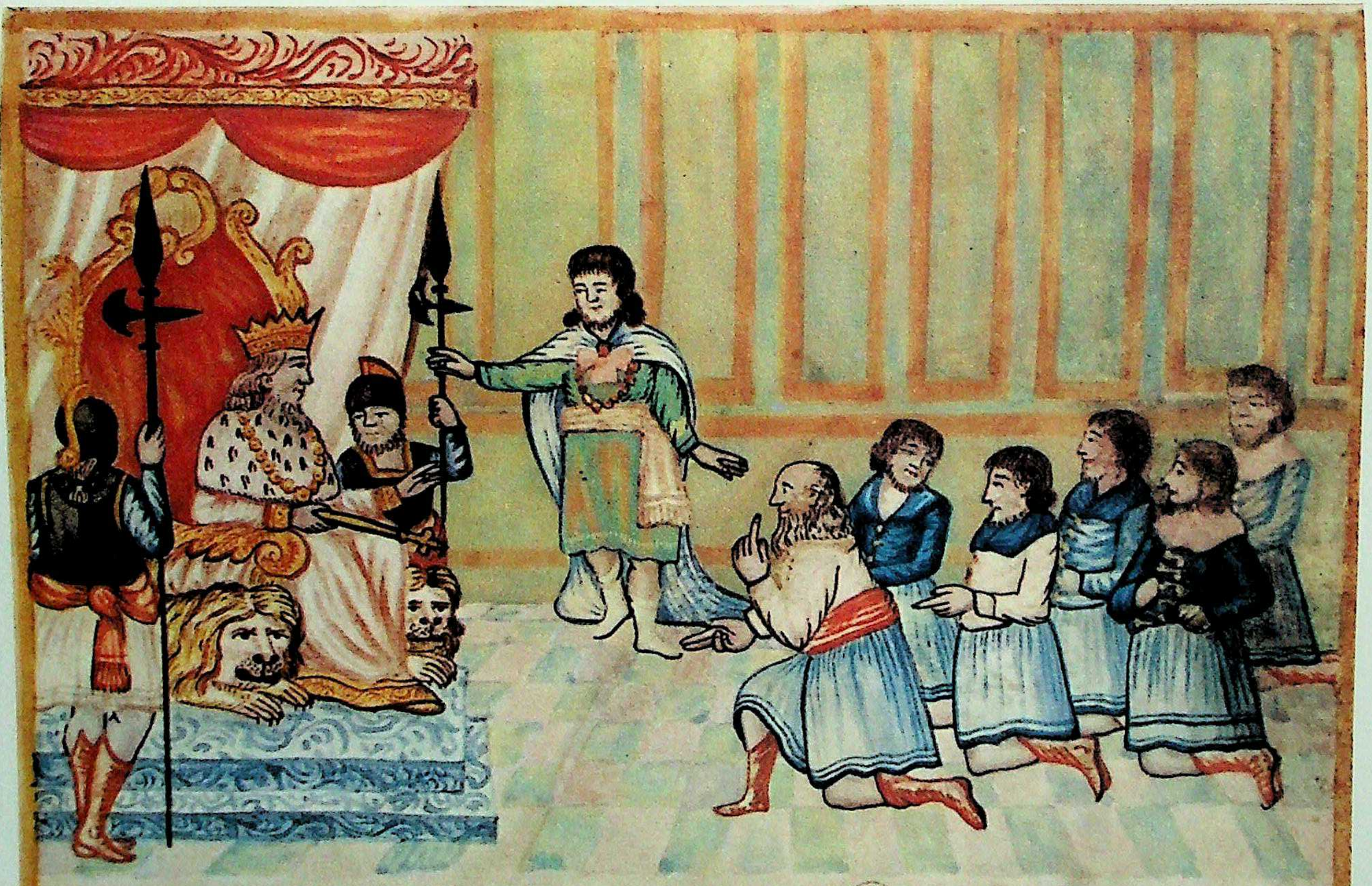
c. 1815

(Companion to No. 92)

Artist unknown

Watercolor on paper. 9″×11¼″. Written in ink on the margin below the picture: *Joseph introducing five of his Brethren and Jacob his father into the presence / of pharaoh. and Joseph brought in Jacob his father, and set him before pharaoh: and Jacob / blessed pharaoh. / Genesis Chap. XLVII. verse 7.*

Pictorial representations of Old Testament stories were considered suitable subjects for the attention of young people. Many fine engravings calculated to appeal to popular fancy appeared in the large family Bibles in use at the beginning of the nineteenth century. These provided inspiration for many artists.



Joseph introducing five of his Brethren and Jacob his father into the presence of pharaoh, and Joseph brought in Jacob his father, and set him before pharaoh: and Jacob blessed pharaoh.

Genesis Cap. XLVII. verse 7.

⁂ [94] ⁂

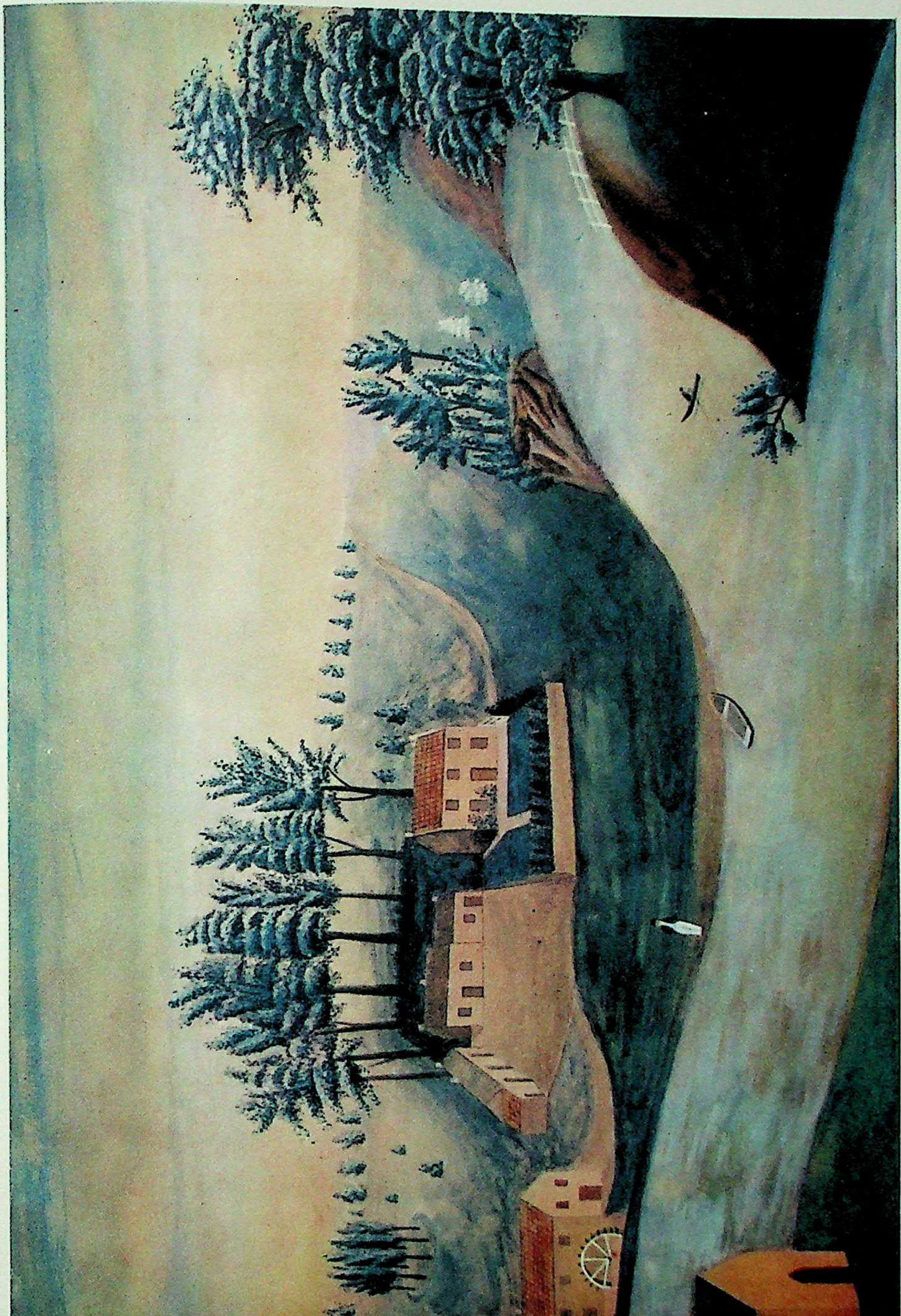
THE MILL

c. 1830

Artist unknown

Watercolor on paper. $9\frac{7}{8}'' \times 14\frac{1}{8}''$. The painter experienced difficulty with the perspective of the mill and other buildings as well as with the river. It appears to flow downhill more abruptly than intended by the young artist.

State Museum,
LUCKNOW.



[95]

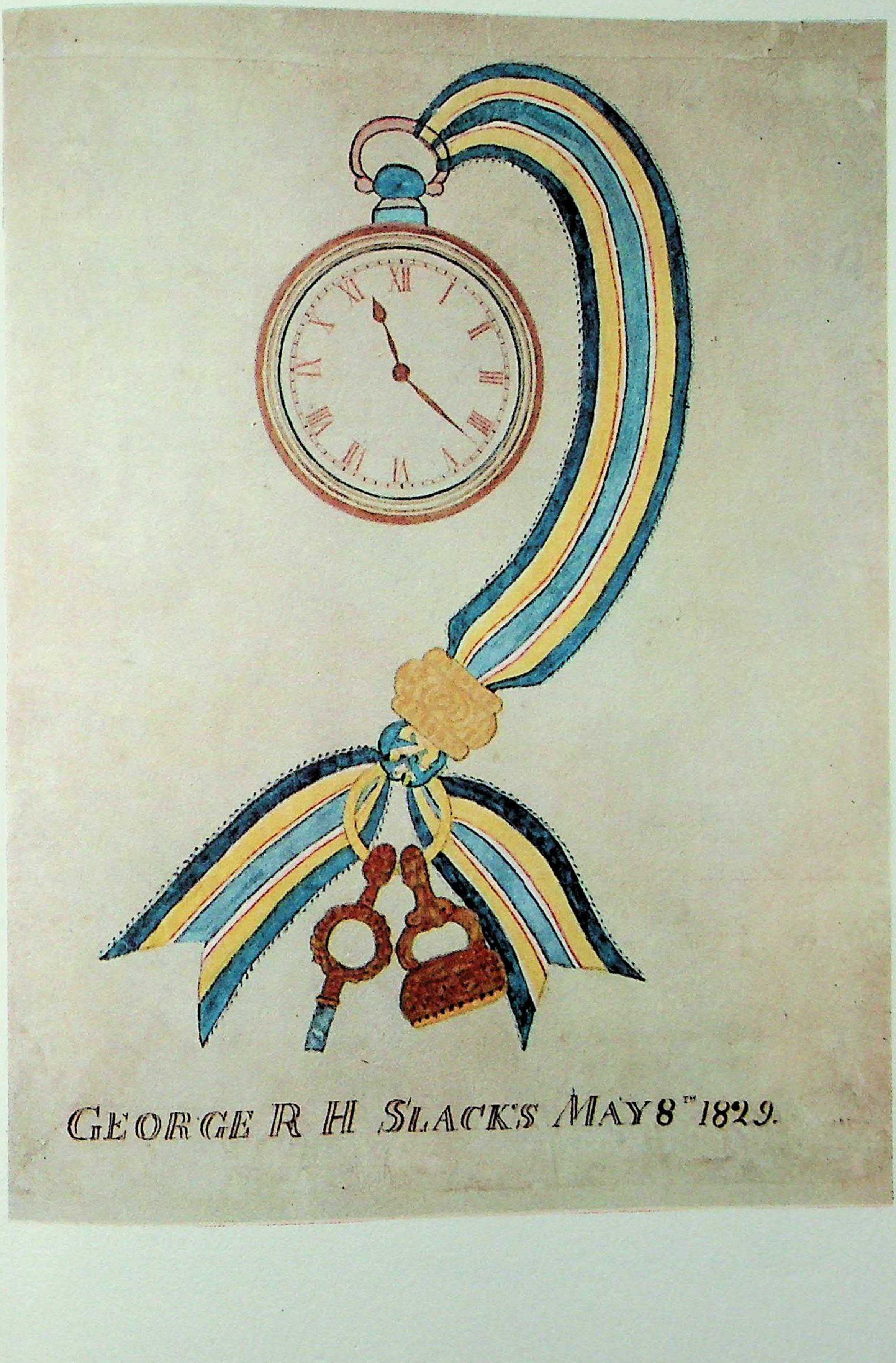
WATCH AND FOB

1829

J. A. Tilles

Watercolor on paper. 9″ × 6¾″. Below the ends of the fob is lettered in ink: *GEORGE R H SLACK'S MAY 8th 1829*. The artist's signature in tiny letters appears after the inscription. Although almost indecipherable it appears to read: *J. A. Tilles.*

In keeping with the traditional use of the watch as a symbol of transience, this timepiece was possibly painted to show the moment of Mr. Slack's demise. Nineteenth-century funeral wreaths sometimes incorporated a clock which pointed to the hour of death.


GEORGE R H SLACKS MAY 8TH 1829.

[96]

THE PRODIGAL SON RECEIVING HIS PATRIMONY

c. 1815

Artist unknown

Watercolor on paper. 11¾″×10¼″. This and the three following pictures form a series illustrating the Parable of the Prodigal Son, taken from Luke 15: 11–32. It is interesting to note that in these pictures no attempt is made to give a biblical flavor to either the figures or settings; the backgrounds and accessories reflect instead the environment of the artist. Several series of prints of this popular subject were published in England during the eighteenth century, and an American set, engraved by Amos Doolittle, appeared in 1814. (*cf.* Nos. 376–379.) These watercolors, however, appear to be derived from a set of engravings published in London by W. B. Walker on June 17, 1805.

Written in pencil below the picture: *The Prodigal Son Receiving his Patrimony.*

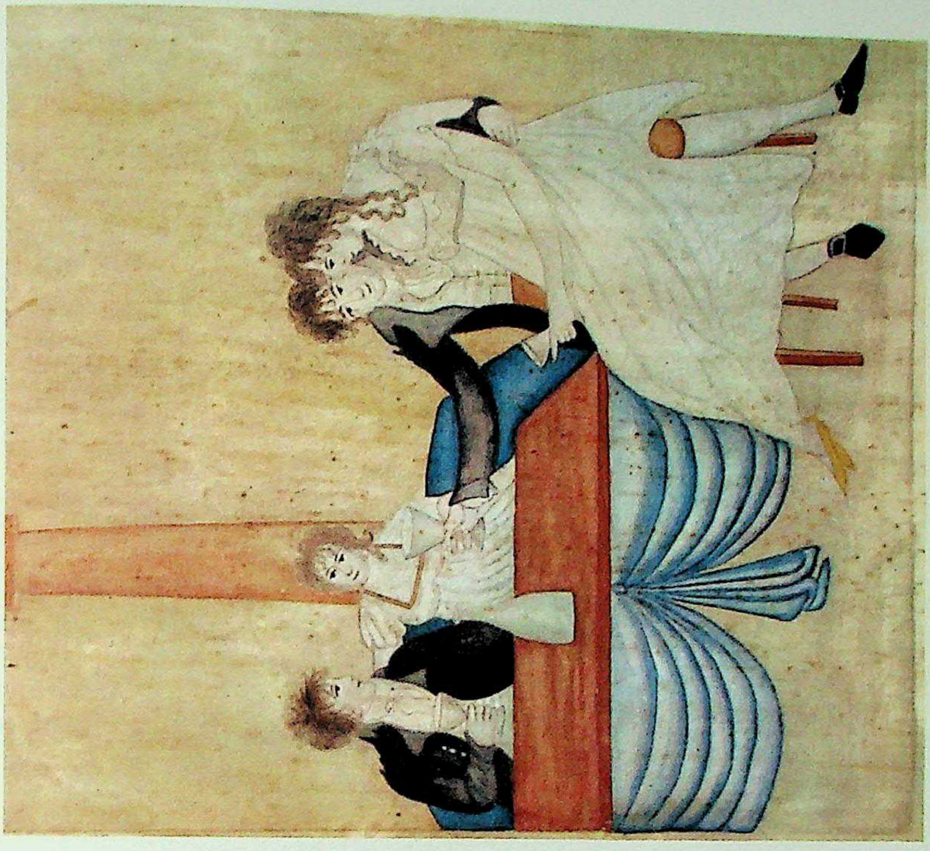
[97]

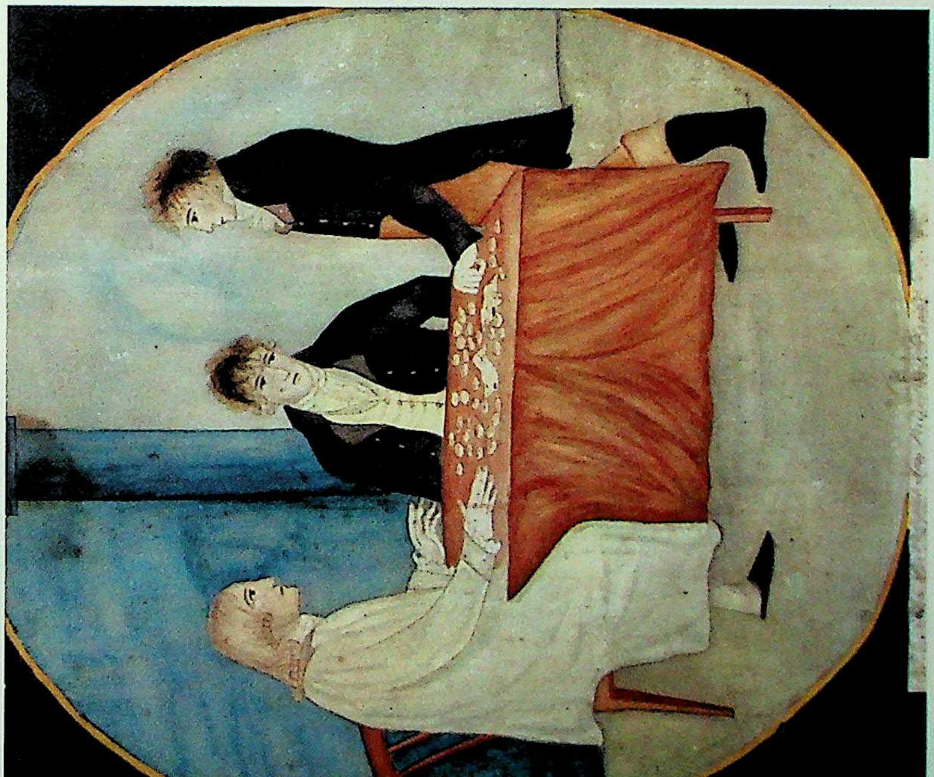
THE PRODIGAL SON REVELING WITH HARLOTS

c. 1815

Artist unknown

Watercolor on paper. 11⅝″×10″. Written in pencil below the picture (now illegible): *The Prodigal Son Reveling with Harlots.*





[98]

THE PRODIGAL SON IN MISERY

c. 1815

Artist unknown

Watercolor on paper. 12″×10″. Written in pencil below the picture: *The Prodigal Son in Misery.*

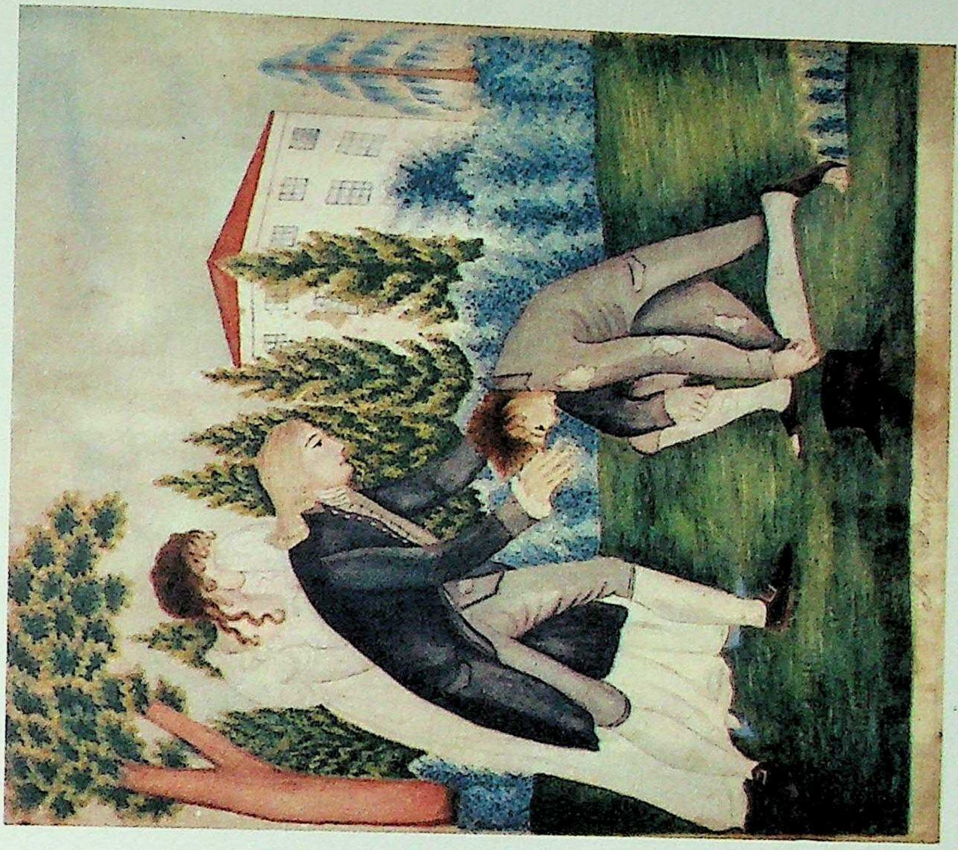
[99]

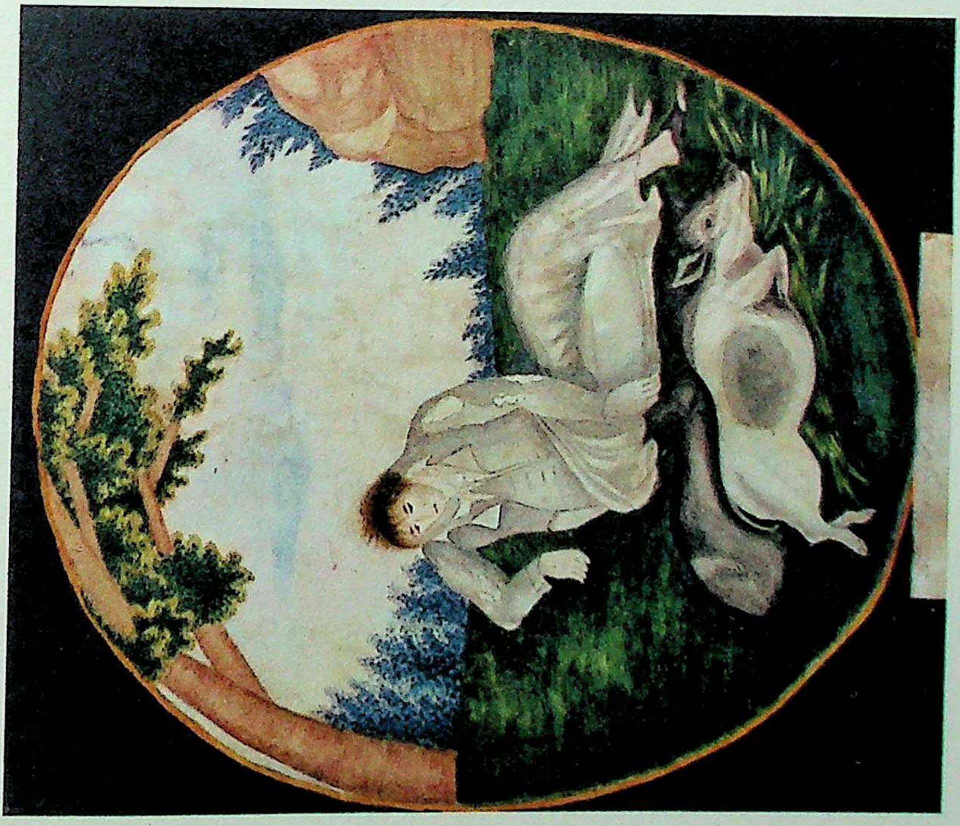
THE PRODIGAL SON RECLAIMED

c. 1815

Artist unknown

Watercolor on paper. 11¾″×9¾″. Written in pencil below the picture: *The Prodigal Son Reclaimed.*





[100]

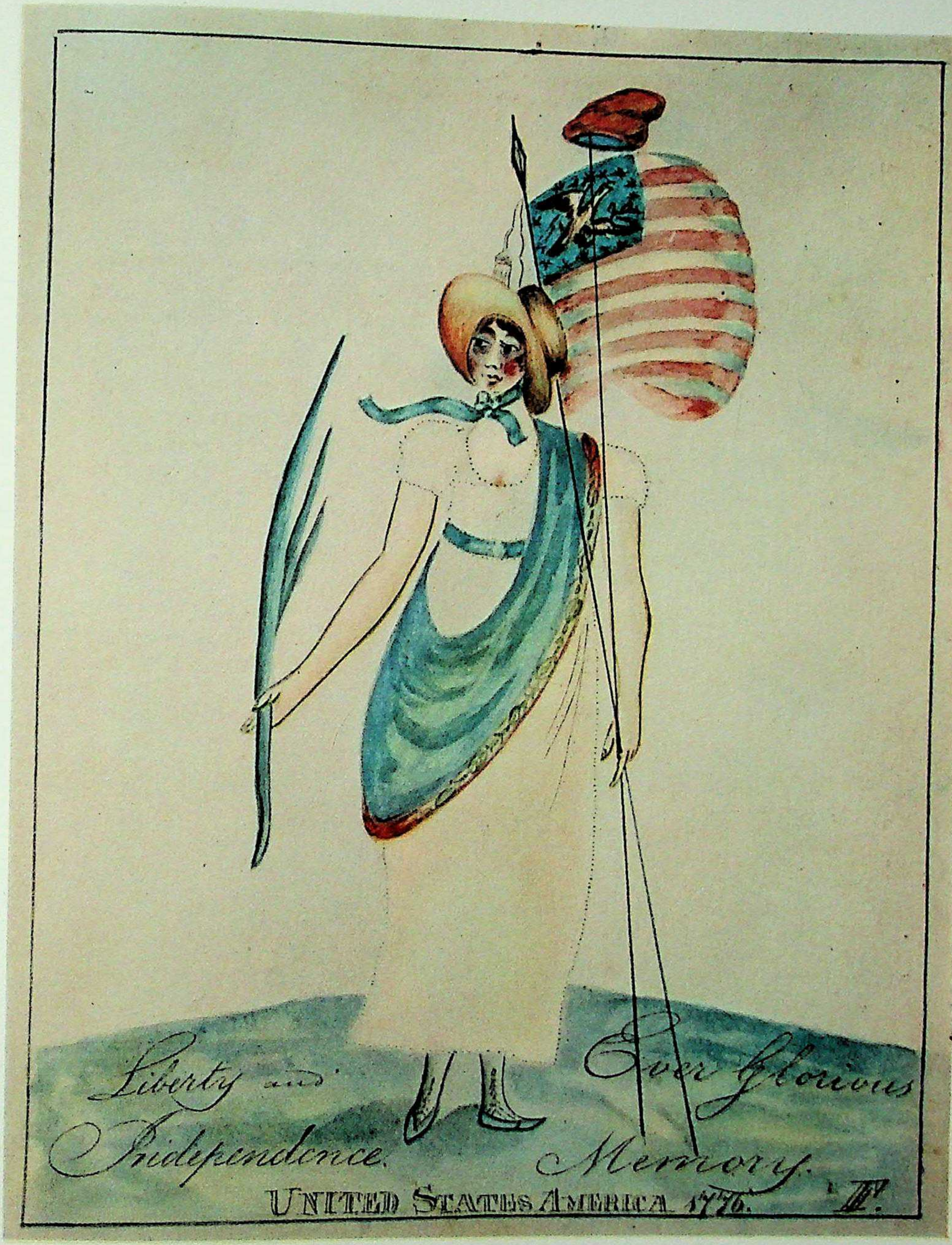
MISS LIBERTY

c. 1815

Artist unknown

Watercolor on paper. 10″×8″. The following is written in ink at the bottom of the picture: *Liberty and Independence. Ever Glorious Memory. United States America 1776.* Signed with the initial *F.*

This figure supports a flag and a liberty pole, topped by its symbolic cap. During the Revolutionary period such poles served as rallying points for the Sons of Liberty, and could be seen in many American villages well into the nineteenth century. The pin-pricking of the dress of the figure is an unusual feature of the painting.


Liberty and
Independence.
Ever Glorious
Memory.
UNITED STATES AMERICA 1776.
IV.

[101]

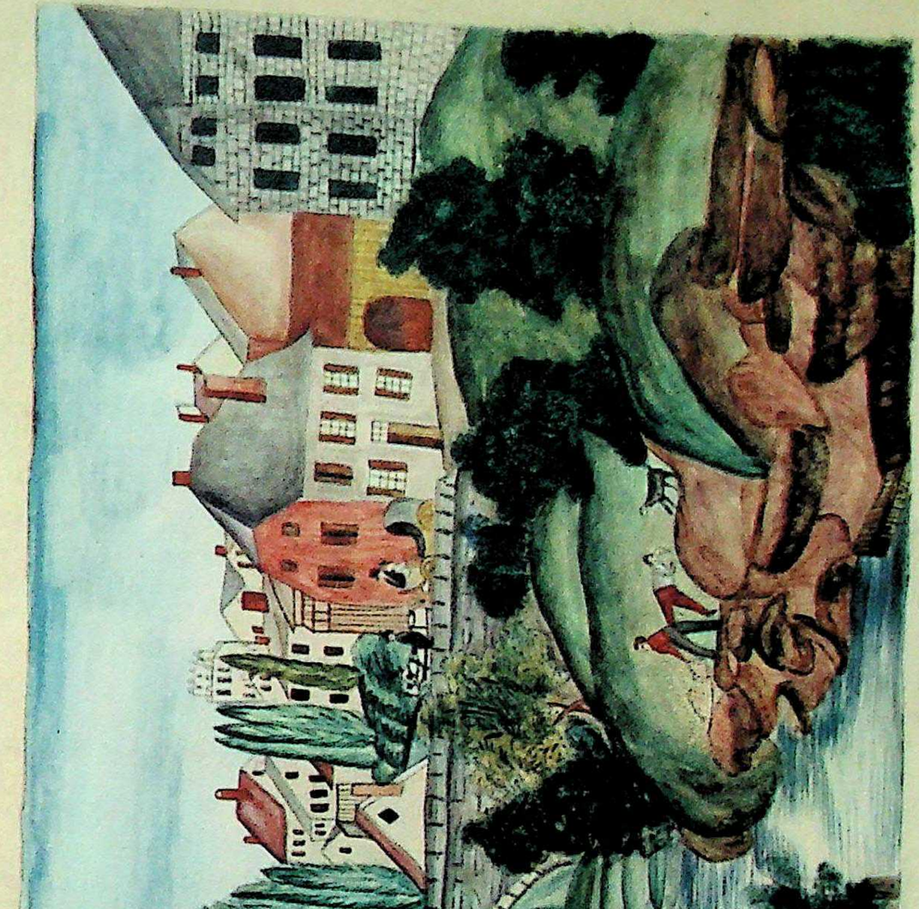
TOWN BRIDGE

c. 1835

Artist unknown

Watercolor on paper. 11″ × 15″. Although drawn in a deceptively factual manner, the architecture, stone arched bridge, and carriage were probably not known to the artist but were derived from a foreign source. Such views might have been available in drawing instruction books or prints.

State Museum,
LUCKNOW.



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• [102] •

MRS. ELIZABETH CHANDLER PLUMMER

1825

(Companion to No. 263)

Edwin Plummer, 1802–(?)

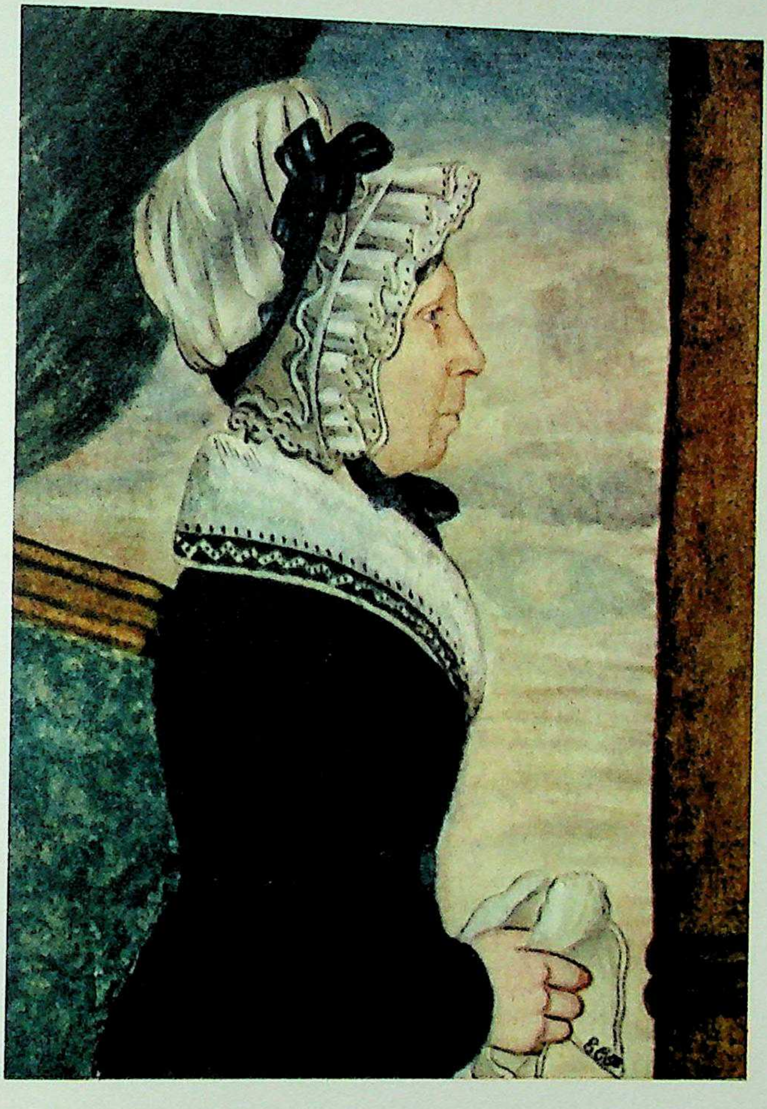
(Massachusetts)

Watercolor on paper. 5″ × 3¾″. On the corner of the handkerchief is lettered: *E C P*, the initials of the sitter.

Elizabeth Chandler, daughter of the Reverend John and Mary (White) Chandler of Billerica, Massachusetts, was born there on August 6, 1760. On September 12, 1780, she married Thomas Plummer of Haverhill. She is said to have been a talented woman with particular interest in literary matters. She died on January 11, 1839.

Edwin Plummer, the artist, was the son of Daniel Farnham and Nancy (Sawyer) Plummer of Haverhill, and the grandson of Mrs. Elizabeth Plummer. He was born on December 2, 1802, and painted this picture of his grandmother when he was twenty-three years old, and she was sixty-five. The companion portrait of the artist's grandfather is signed and dated. (*cf.* No. 263.)

Reference: Chandler, George. *The Chandler Family*. Worcester: Press of Charles Hamilton, 1883, p. 217.



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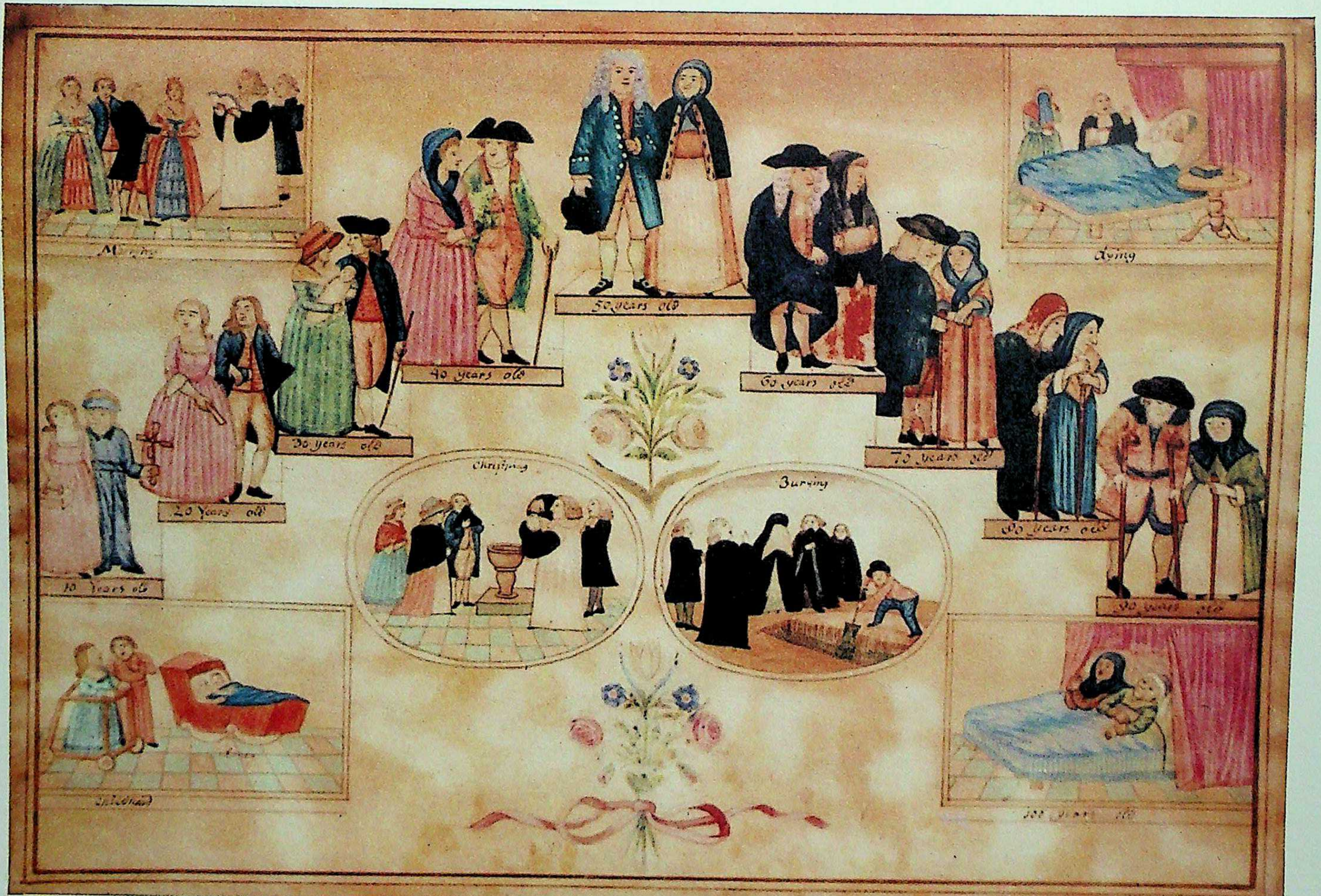
[103]

STAGES OF MAN

c. 1825

Artist unknown

Watercolor on paper. 13⅛″×18½″. The theme of this picture was a popular one with artists not only in this country but throughout Europe. The source used here was probably one of the many nineteenth-century European prints, issued at popular prices and available in America. The figures are different in pose and feeling from those found in a typical American print, such as "Stages of Man's Life" by N. Currier. (*cf.* No. 275.)



Marying
50 years old
Dying
40 years old
60 years old
30 years old
70 years old
Christning
Burying
20 years old
80 years old
10 years old
90 years old
Childhood
100 years old

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[104]

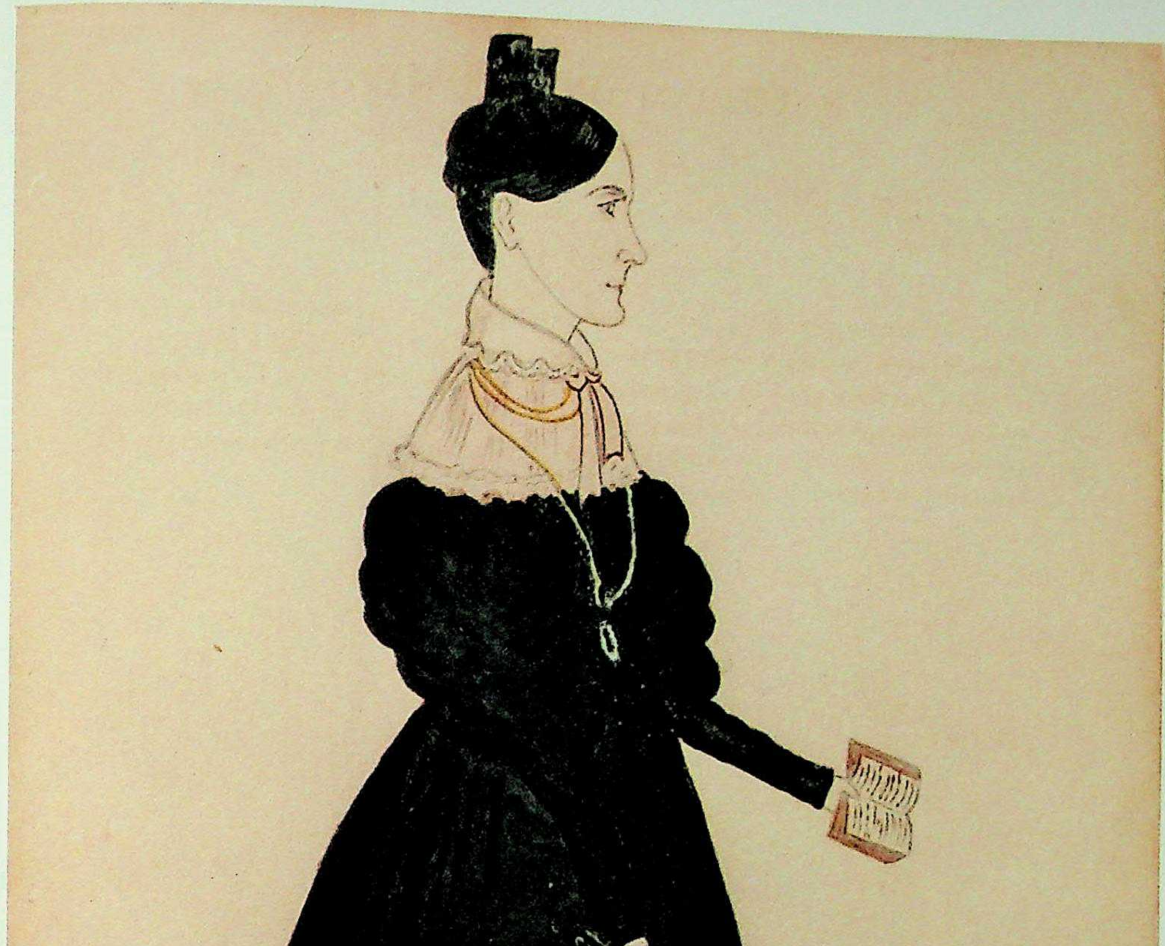
FRUGAL HOUSEWIFE

c. 1835

Attributed to *Joseph H. Davis*
(New Hampshire)

Watercolor on paper. 8¼″ × 6″. The profile pose, large head, small hands and feet, and gay floor covering are typical of the work of this artist.

For biography of the artist, see No. 74.



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BAPTISAM OF OUR SAVOUR

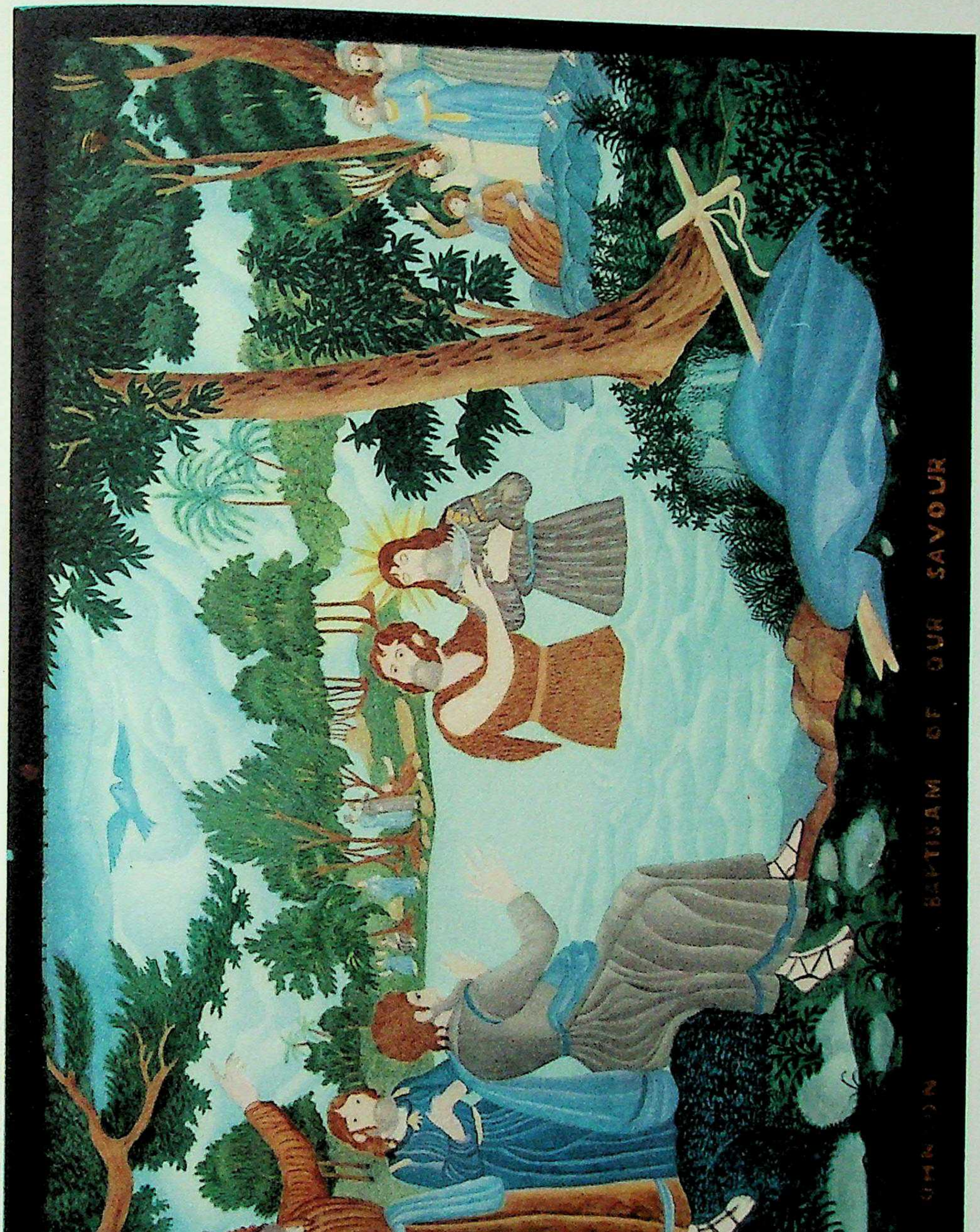
c. 1840

Ann Johnson

Watercolor on paper. $19\frac{7}{8}'' \times 26''$. Lettered on the black glass mat under the picture: *Ann Johnson. Baptisam of Our Savour.*

Ann Johnson tried to create an atmosphere of biblical times by drawing the camel's hair raiment of John the Baptist and including palm trees in the background of the picture. Other artists made no such attempt, but used American settings which reflected their own environment.

State Museum,
LUCKNOW.


JOHN ON BAPTISAM OF OUR SAVOUR

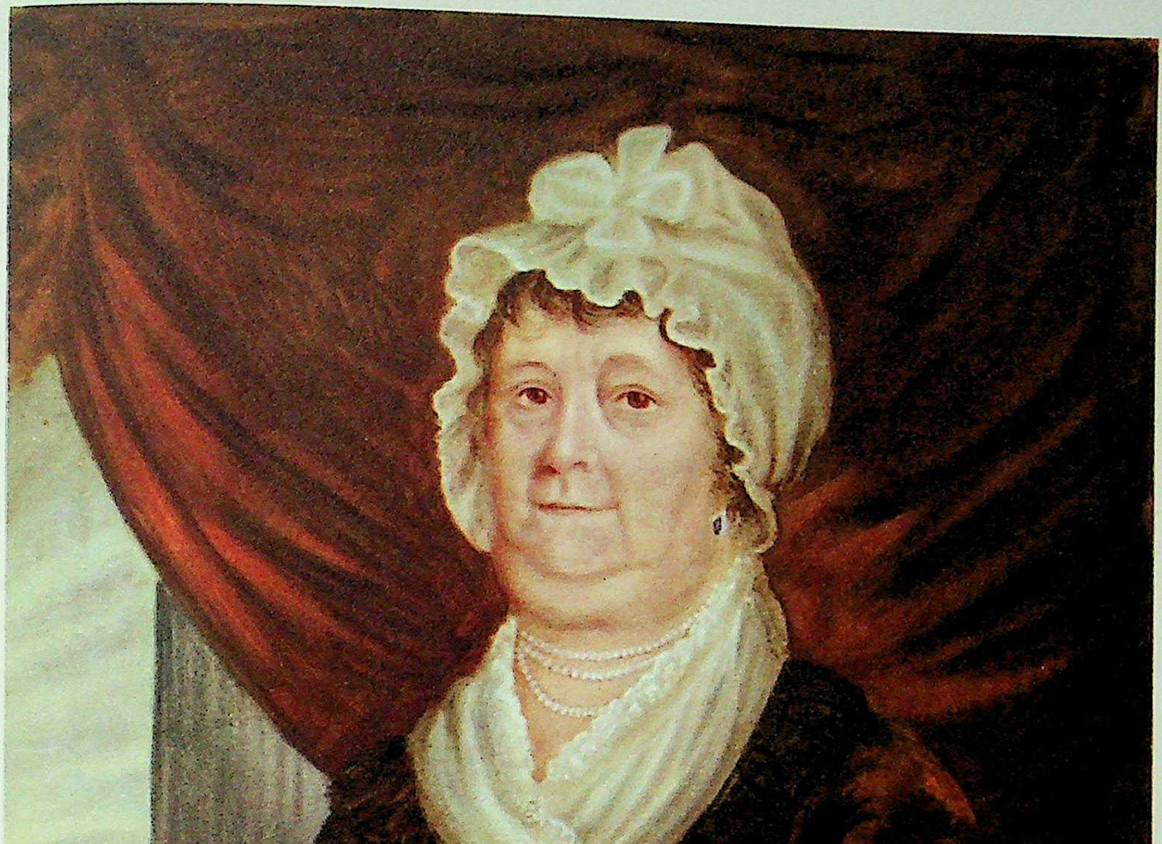
[106]

MARTHA

c. 1810

Artist unknown

Watercolor on paper. $10\frac{3}{8}'' \times 8\frac{1}{2}''$. The name *Martha* is written on the back of the picture.



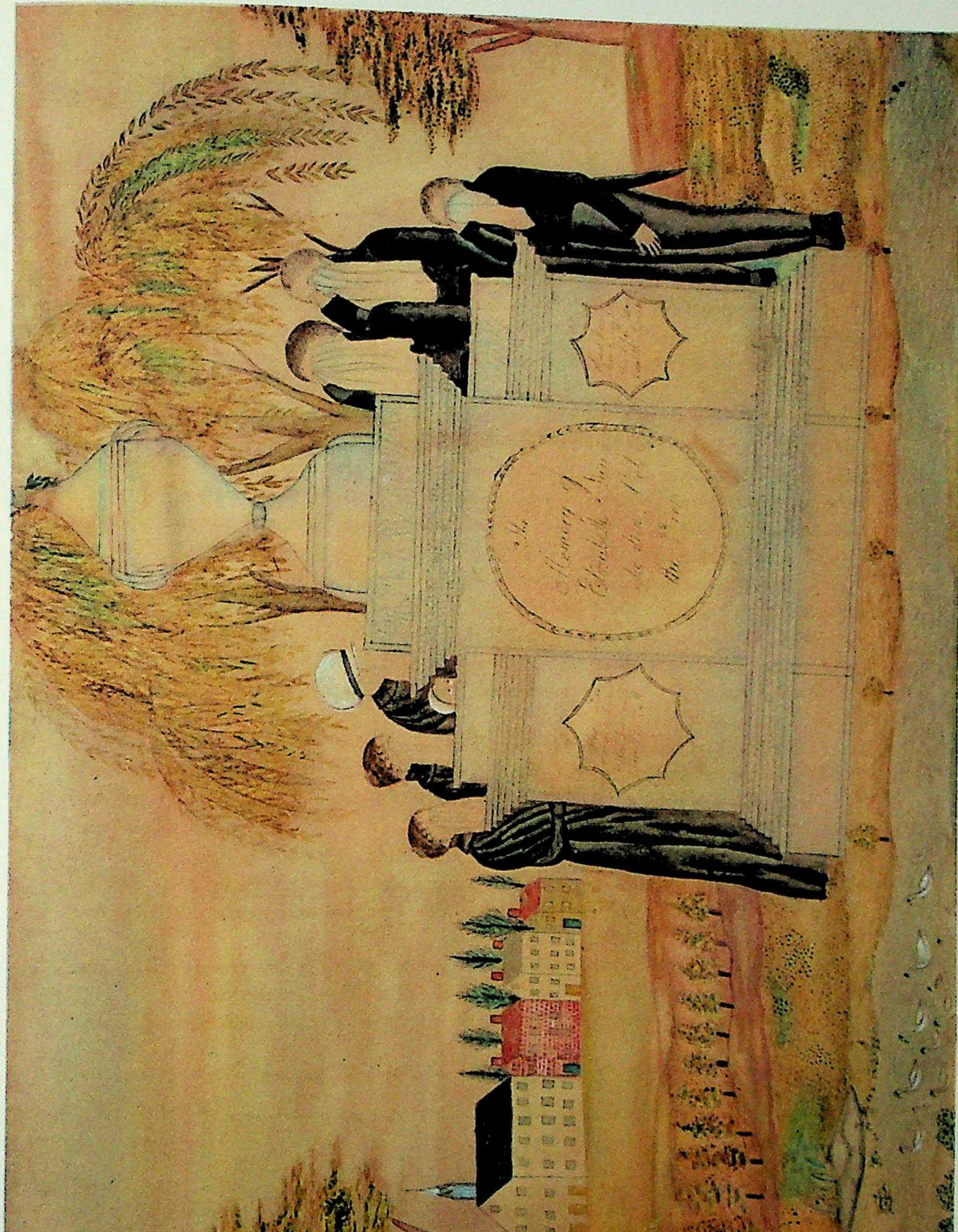
MOURNING PICTURE – ELIZABETH FARR

c. 1813

Artist unknown

Watercolor on paper. 12″ × 15½″. Inscribed on the center of the monument: *The / Memory of / Elizabeth Farr / who died Oct. / the 22, 1813.* On the left side of the monument: *Her sorrows / now are at an end. / The Lord did / for her call.* On the right side of the monument: *And Jesus / is her loving friend / Her life her / health her all.*

It is possible that the young lady who painted this picture was unable to portray the features of the mourners and therefore covered their faces with handkerchiefs. The device of hiding those portions of the human figure which were difficult to draw was used by amateurs and professionals alike.



[108]

SOUTH EAST VIEW OF GREENVILLE S. C.

1825

Joshua Tucker, 1800–(?)

(Massachusetts)

Watercolor on paper. 10¾″×16¼″. The picture is signed in the lower right margin: *By J. Tucker*, and titled in ink: *South East View of Greenville S. C.* Written in ink on the reverse side: *Joshua Tucker, 1825.* Written in pencil in a later hand: *Joshua Tucker of Boston & Massachusetts drew this picture 1825. Grand Uncle of A. Shurcliff of Boston.*

On a high ridge in the background can be seen a portion of Greenville's main street with houses and public buildings of red brick. It is believed that the larger of the two chief buildings represents the Mansion House, built about 1824, which stood for approximately 100 years and was a famous hotel at the time Greenville was a well-known summer resort. The town's finest architectural landmark was the County Courthouse, the large building opposite the Mansion House. This was erected between 1820 and 1823, and court sessions were conducted here until the early 1850's. The structure then became "The Record Building" where county records were kept. This picture shows the Courthouse as originally designed, lacking the wooden corner blocks and cupola which were added half a century later. The political and civil life of the community gathered about this structure, and many men of note spoke from its porch. It was demolished in 1923.

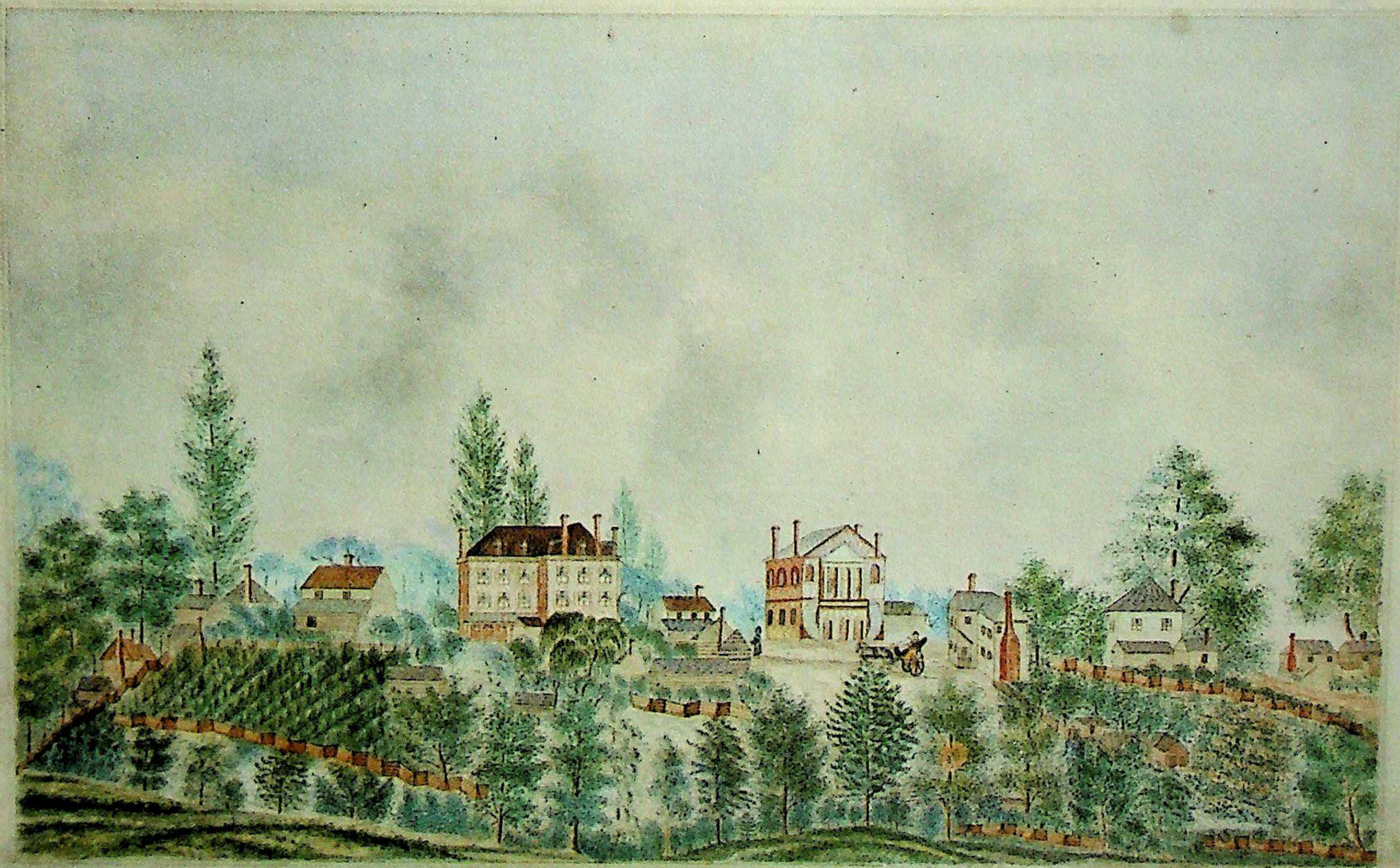
Joshua Tucker, son of Seth and Jane (Payson) Tucker, was born in Winchenden, Massachusetts, on August 7, 1800. After a short sojourn at the academy at Hampton, New Hampshire, where he trained as a teacher, he became an expert in fine penmanship. In 1825 he traveled south and in 1827 entered the field of medicine. He began his practice by traveling from town to town in South Carolina. It was probably during this period that he visited Greenville and painted this view of the town. After a four-year stay in Havana, Cuba, he returned to Boston where he became a well-known dentist.

The Museum of Fine Arts, Boston, owns an exceptionally fine steel pen drawing signed by Tucker, which is done in the manner of a stipple engraving.

This picture was presented to the Collection by Arthur A. Shurcliff, Boston, Mass.

REFERENCES: Information concerning the buildings in Greenville has been kindly supplied by the Greenville Public Library.

Tucker, Joshua. "Reminiscences of Dentistry." Manuscript, Boston Athenaeum.



South East View of Cornwall U.C.

H. Butler

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⁂[109]⁂

DECORATED BOX

c. 1820

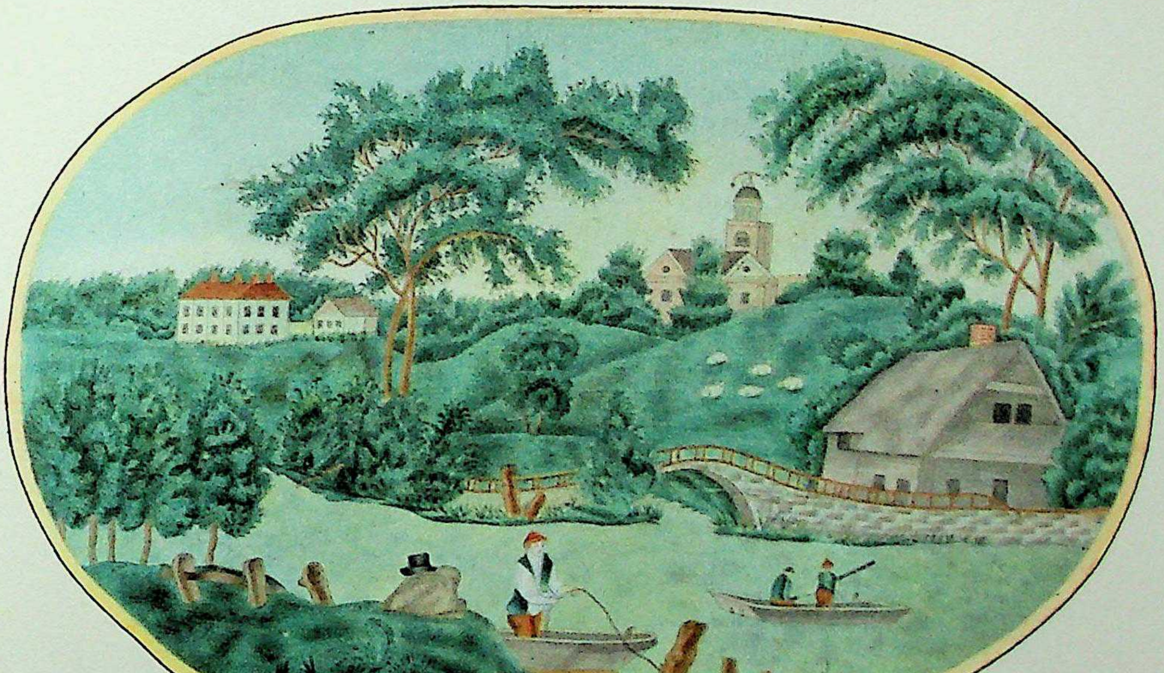
Artist unknown

Wood covered with paper. 10⅜″ × 16¾″ × 6¾″. The box is octagonal in shape and has top and sides covered with paper panels, edged with applied gilt strips. The interior is lined with orange-painted paper. Side panels contain varied sprays of painted flowers, and on the center back a bunch of grapes lies between two bowls of strawberries. On the top, painted within an oval, is a river landscape.

During the second quarter of the nineteenth century it became fashionable for young ladies to decorate their own sewing boxes with scenes and flowers. Sometimes these embellishments were executed in oil on a wooden surface which had been painted to simulate bird's-eye maple or satinwood. Occasionally the designs were done in watercolor on paper and applied to the exterior of the box, the edges banded with yellow paint or strips of gilt paper. Frequently these decorations followed illustrations in the drawing instruction books of the period. Most of the scenery, even in the books published in America, was of English origin; thatched cottages, stone bridges, and ruined castles played a prominent part. This pastoral scene, combined with delicate flower sprays, is an excellent example of the work done in American academies in the first half of the nineteenth century.

⁂[110]⁂

Detail of 109.



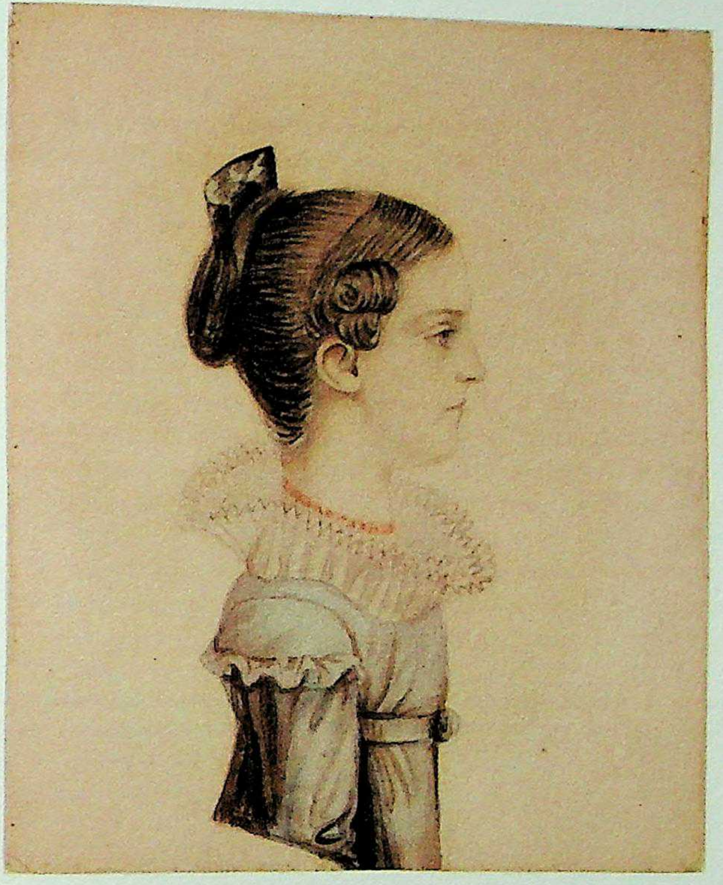
GIRL IN RUFFLED COLLAR

c. 1825

Artist unknown

Watercolor on paper. $4\frac{3}{4}'' \times 4''$. The subject's hair is dressed in the fashionable style of the 1820's, with bunches of curls at the temples and a topknot held in place by a tortoise-shell comb. At this time ladies' coiffures were outstanding features of their costumes.

State Museum,
LUCKNOW.



[112]

MRS. MARTHA ATKINS BARNES

1834

Lucius Barnes

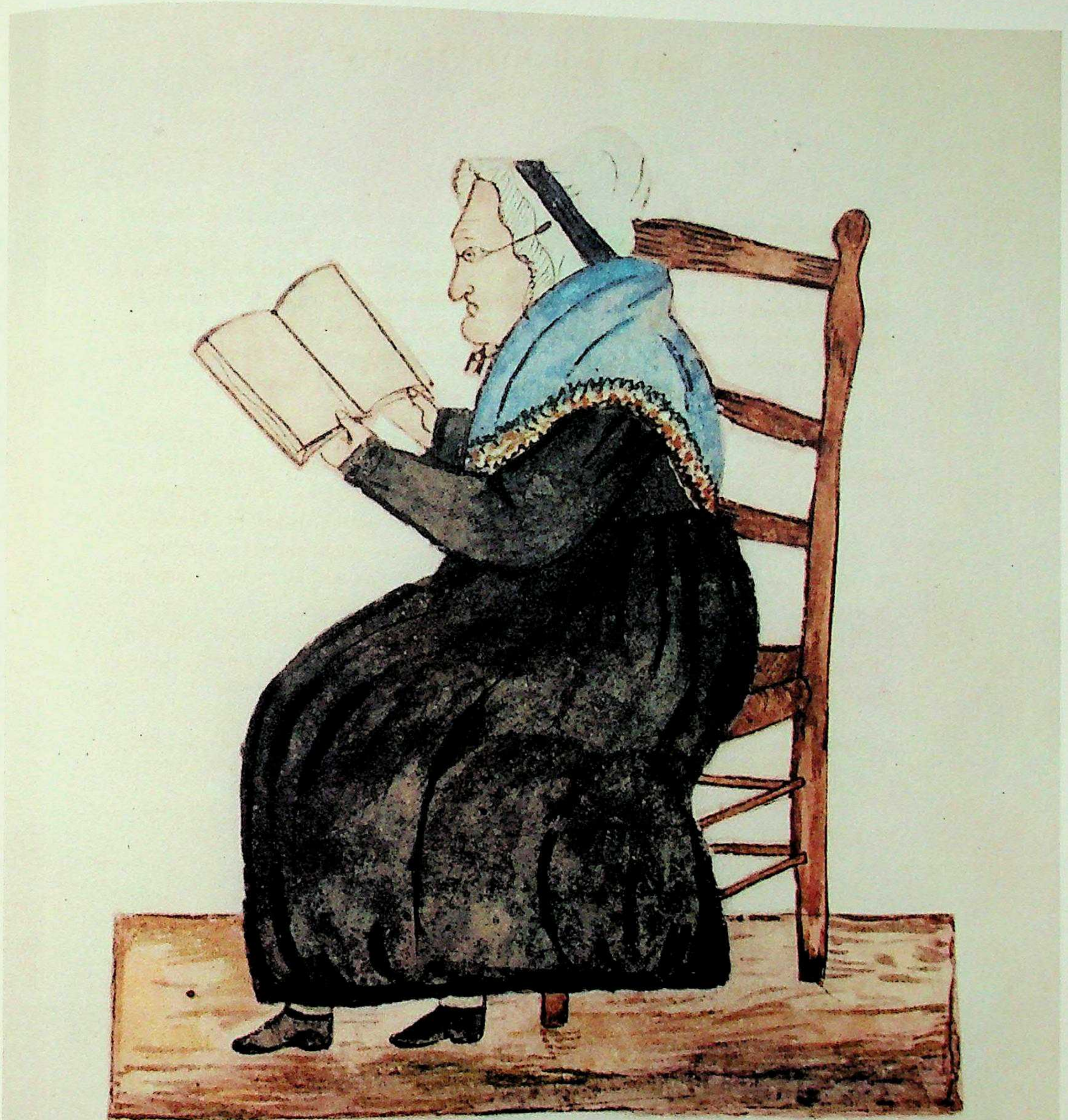
(Connecticut)

Watercolor on paper. 7″×6¼″. Martha Atkins Barnes, second daughter of Martha and Thomas Atkins, was born in Middletown, Connecticut, on June 17, 1739. In 1758 she married Jabez Barnes, a sea-faring man. They had eight children, and upon her husband's death in 1782 she was left as their sole support. She died in Middletown, on October 10, 1834, in her ninety-sixth year.

A biography, written by her pastor, gives us some insight into her character. He describes her as a fun-loving but quick-tempered child, often subjected to parental discipline. As she matured she became deeply religious and affiliated herself with the Strict Congregationalists. Her husband, who was a sailor, was not sympathetic toward her beliefs and often forbade her attendance at meeting. When he threatened to take her life if she disobeyed she inquired of her minister if she should return home. To this he replied: "Go right home. If he shoots you, you will be in heaven before morning."

Two similar watercolor portraits dated 1834 owned by the New York State Historical Association show Mrs. Barnes smoking a clay pipe. All three pictures were painted by her grandson, Lucius Barnes.

REFERENCE: Cookson, John. *Memoir of Mrs. Martha Barnes.* Middletown, Connecticut: Edwin Hunt, 1834. This book was made available through the courtesy of the Connecticut State Library.



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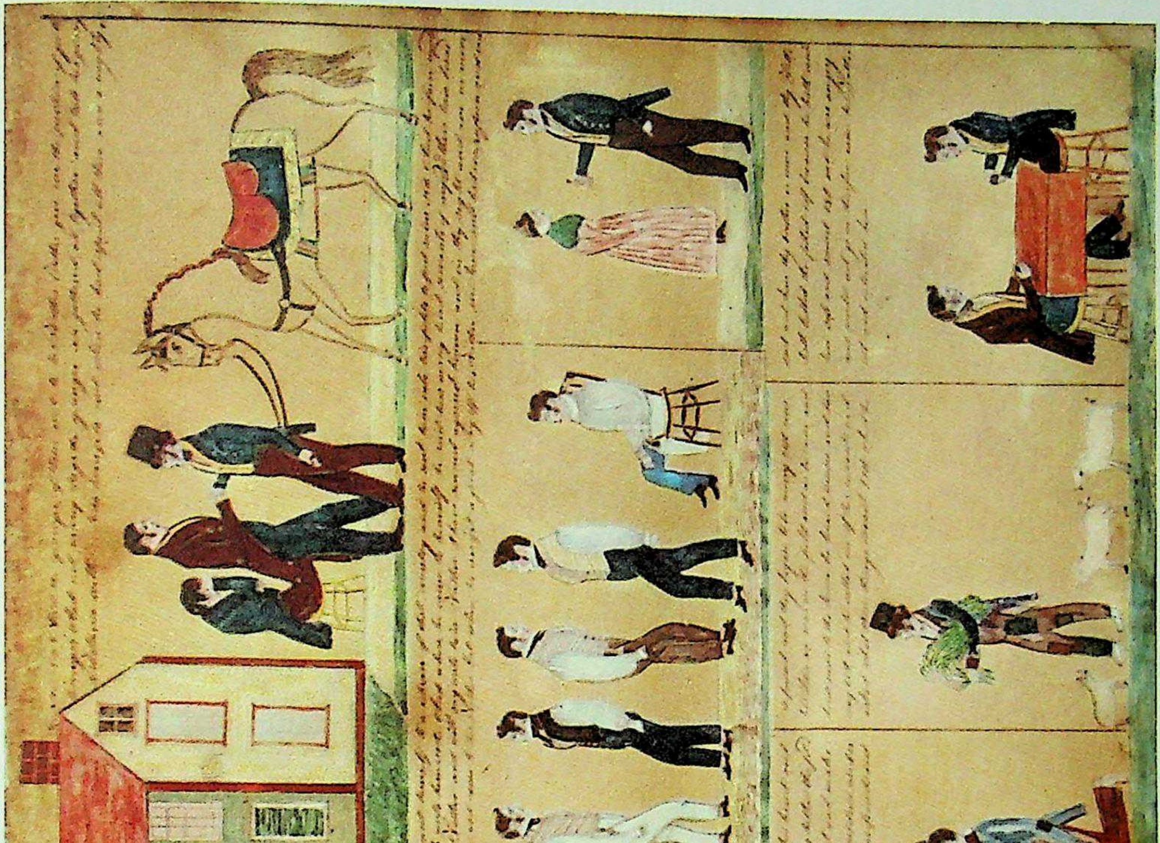
THE PRODIGAL SON

c. 1830

Ruby Devoll

Watercolor on paper. 18¾″×22¾″. A penciled inscription on the back indicates that the picture was painted by Ruby Devoll about whom there is no further information.

This picture illustrates in nine episodes the Parable of the Prodigal Son taken from the 15th chapter of Luke. The story, as found in verses 11 through 28, is written out in full across the tops of the panels. The figures were drawn in ink, and the colors, chosen for a decorative effect, were then filled in. The treatment of the windows is unusually interesting; some have drawn shades, others are uncurtained, and two are shuttered with green blinds in the nineteenth-century manner.



State Museum,
LUCKNOW.

NEEDLEWORK AND PAINTED TEXTILES

Needlework and Painted Textiles

PICTORIAL needlework was considered a desirable accomplishment for the young lady of the mid-eighteenth century.

Designs were first drawn on a silk or canvas background and then filled in with worsted or silk floss. Peter Hall, a Philadelphia upholsterer, advertised in the *Pennsylvania Gazette*, April 4, 1745, ". . . will teach any Person to draw Draughts in a short Time for Flourishing or Embroidering . . . ."

Many drawing schools supplied imported patterns to their pupils, but the frugal Mrs. Condy of Boston, who taught embroidery and sold sewing materials of all sorts, advertised in the *Boston News-Letter*, April 27, 1738, "All sorts of beautiful Figures on Canvas, for Tent Stitch; the Patterns from London, but drawn by her much cheaper than English drawing."

These patterns were often based on English and French engravings and sometimes were copied in their entirety. The use of prints for guidance was well established before 1750 and provided the basis for similar practice in watercolor painting of the nineteenth century. Details from such sources were occasionally extracted and rearranged in simplified form for needlework pictures.

By 1790, pictures in needlework alone were going out of fashion. The following announcement of Duvivier's Philadelphia Academy for Drawing and Painting appeared in the local *Aurora*, May 25, 1796: ". . . [we] also furnish a variety of patterns [for painting and drawing] for young ladies working on the above [silk or satin] which may be executed with as much elegance, and considerable less trouble and expence than embroidery."

Painting on silk was a fashionable pastime during the eighteenth century, and instruction in this delicate art was advertised in the newspapers of many of the larger cities. Directions for preparation of backgrounds were published in *The Artists' Assistant* in 1794, specifying that after outlining the design a thin wash of isinglass (gelatin) should be applied to obviate "the glare and sleekness of the satin, otherwise the colors will not work freely."

As painting on paper required less skill than painting on silk, relatively few pictures were executed entirely in the latter medium after 1800.

During the first quarter of the nineteenth century embroidery and painting on silk were often combined, particularly in landscapes and mourning pictures. The scenes were done in needlework, with backgrounds and faces in watercolor. As the painted features often show more skill than the needlework figures, it seems likely that the pupils received help in these details from the drawing master.

Painting on velvet was a nineteenth-century art, flourishing between 1810 and 1835. It is not mentioned in the standard instruction books of the eighteenth century. The colors used were frequently made of a base of gum tragacanth dissolved in boiling water, mixed with powdered colors and lemon juice until "thick as cream."

Still-life compositions of fruit and flowers were extremely popular, their bright colors contrasting pleasantly with the white cotton-velvet background. Separate stencils were skillfully combined to create the desired compositions, each unit being shaded with colors specified in the drawing books. The stencils were cut at home or obtained ready-made from art teachers or drawing schools, but the designs were widely distributed, judging from the many versions of favorite subjects such as "The Tilted Bowl" (*cf.* Nos. 124, 322). Stencils and freehand painting were occasionally combined in original compositions.

In some landscapes and biblical scenes the backgrounds were drawn in, ready for the color to be added by the student. To create a picture without use of stencils the following directions are given in *The Young Ladies' Assistant in Drawing and Painting*, Cincinnati, 1833: "Pin velvet over the design and trace at window. For the sky, dilute liquids and put on with a sponge on the wrong side. Strain velvet over a board and paint light colors first, shade with darker."

The decline of velvet painting was also described in the same book: "Velvet painting was a few years ago very fashionable for young ladies because they thought it could be learned with no study or knowledge of drawing. Then every miss could become an artist with $3.00 for six lessons. Frightful specimens multiplied until it has now dropped into oblivion and is scarcely mentioned except in the country, where painting has not made great progress."

Glazing and framing were important for the protection of delicate textile surfaces, and the best London crown glass was imported for this purpose. Young ladies were taught to gild their own frames and to decorate the black glass mats which were in vogue in the nineteenth century. Instructions for the preparation of "Brunswick blacking for picture glasses" directed that the material be obtained by melting gum asphaltum over a slow fire, adding small quantities of spirits of turpentine, and stirring briskly until the mixture attained the consistency of varnish. When cool, it was strained and bottled for future use.

Interesting labels of carvers, gilders, and looking-glass makers who supplied the artists' many framing needs are occasionally found, still attached to original wooden picture backings (*cf.* Nos. 280, 359).

[114]

VENUS DRAWN BY DOVES

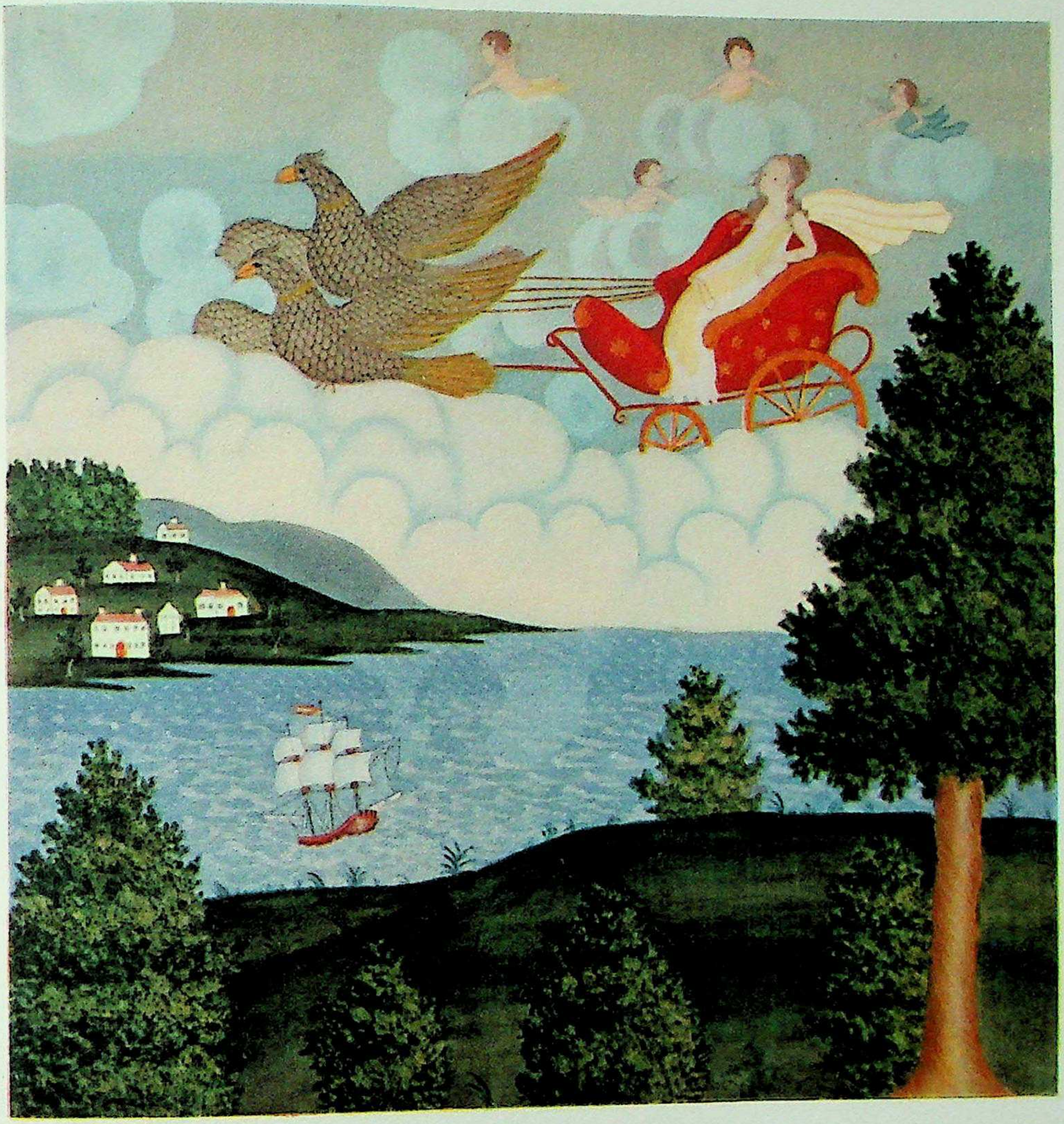
c. 1815

Artist unknown

Watercolor on silk. 15¾″×15½″. The sides of the carriage are embellished with stars which, with the rim and wheels, are fashioned of gilt paper cut out and applied to the background. The collars and wing tips of the doves are treated in the same manner.

Venus is said to have sprung from the foam of the sea and is known in mythology as a guardian of ocean travelers. The dove was one of her special attributes, and she was usually attended by Cupid, her son.

A watercolor almost identical to this, believed to have been painted by one Ruth Downer (1797–1833), is owned by the Rhode Island School of Design, Providence, Rhode Island.



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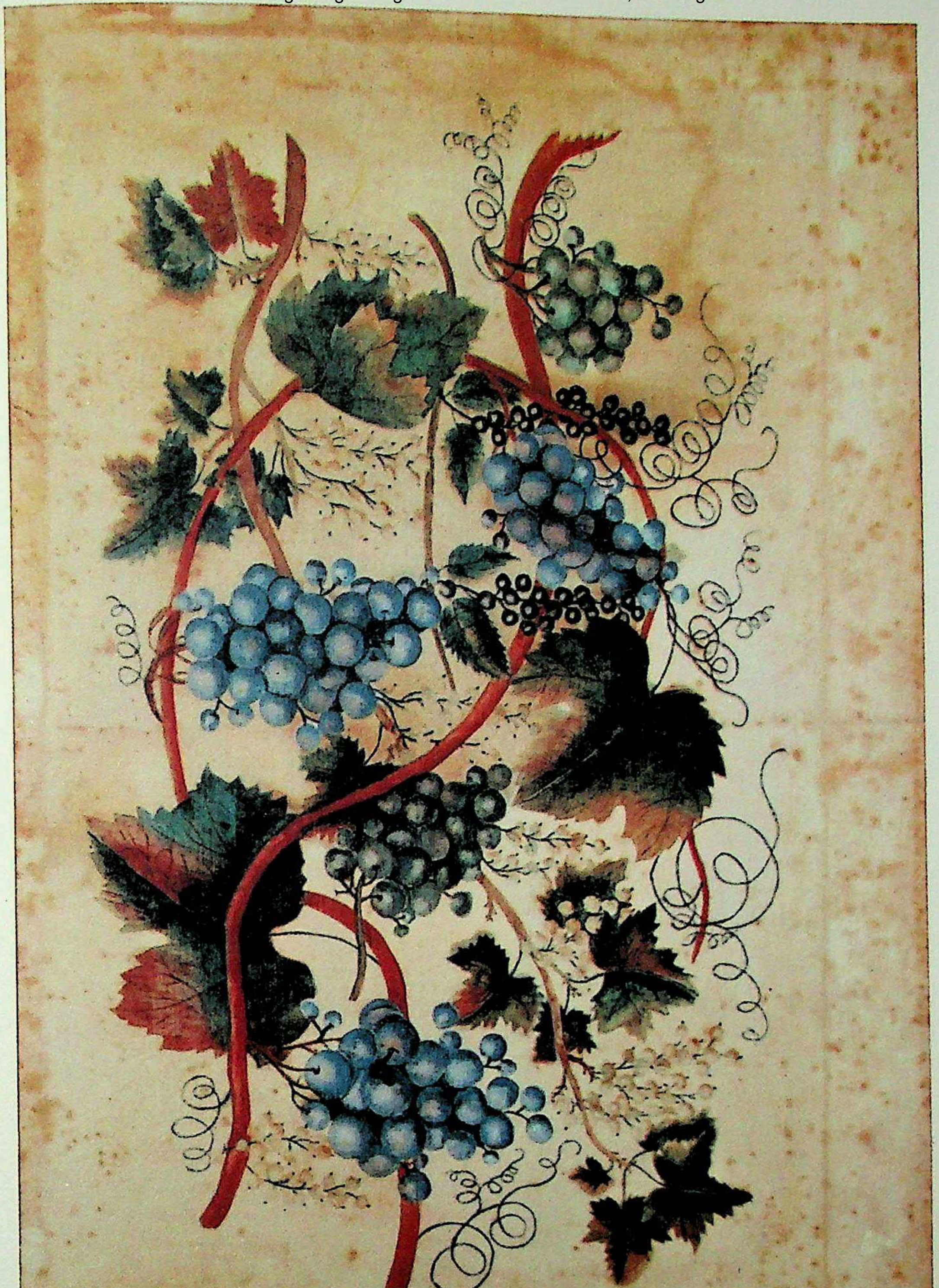
[115]

GRAPEVINE

c. 1825

Artist unknown

Painting on velvet. 15¼″×23″. This composition is noteworthy as it dispenses with the marble-top table and wicker basket or vase which were the conventional accompaniments of the still-life arrangement. The stencil units of leaves and bunches of grapes are combined in an unusually free and graceful design.



⁜[116]⁜

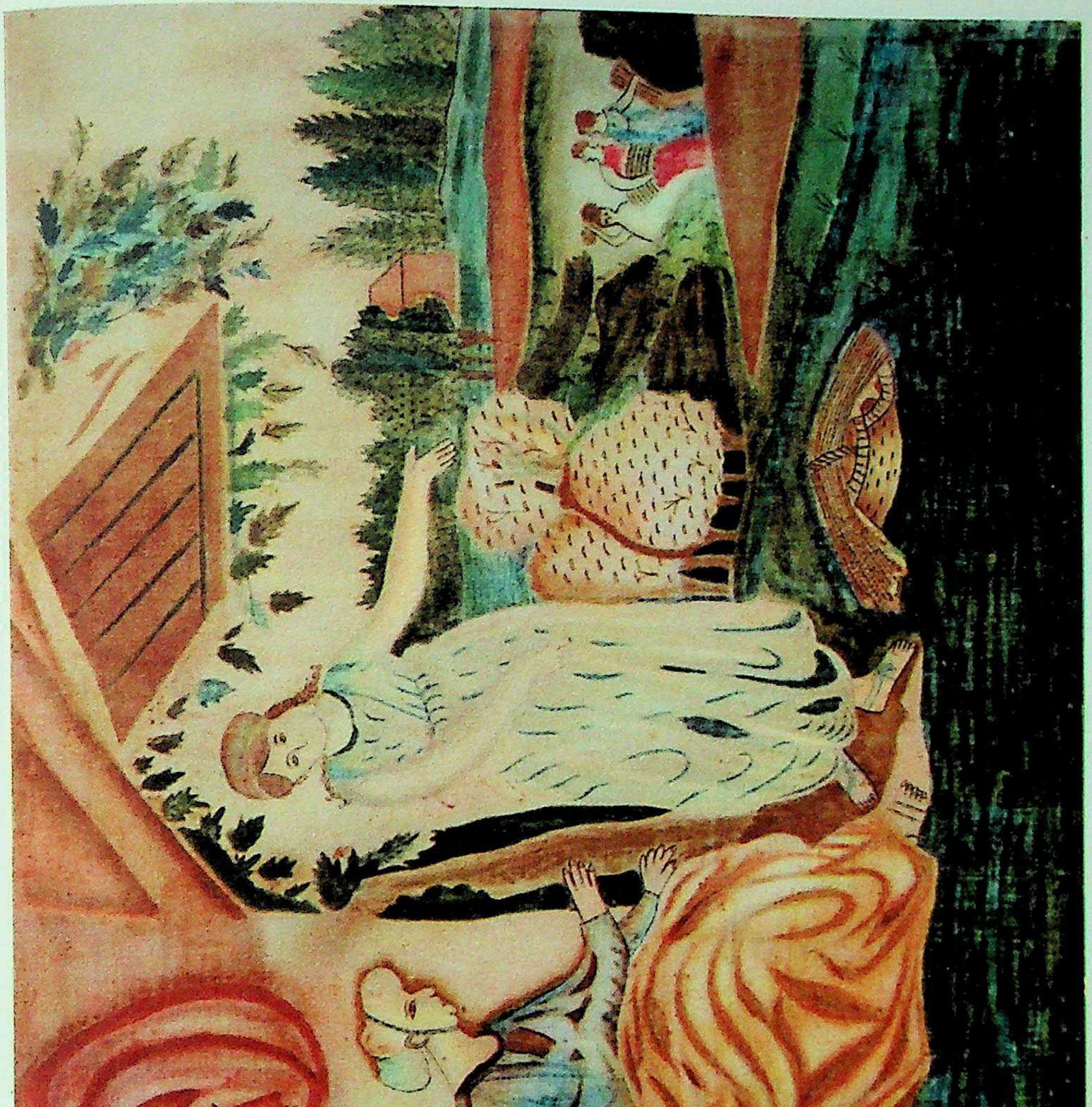
RUTH AND NAOMI

c. 1830

Artist unknown

Painting on velvet. 21¼″×27¼″. This well-known scene from Ruth 2: 2 shows Ruth asking Naomi if she may go into the field and glean after the reapers. This was a favorite biblical subject and basic patterns of it were readily available to students of velvet painting. Four similar examples are owned by Old Sturbridge Village, Shelburne Museum, The Museum of Fine Arts, Boston, and by the author who also possesses the companion picture on velvet of "Ruth and Boaz."

State Museum,
LUCKNOW.



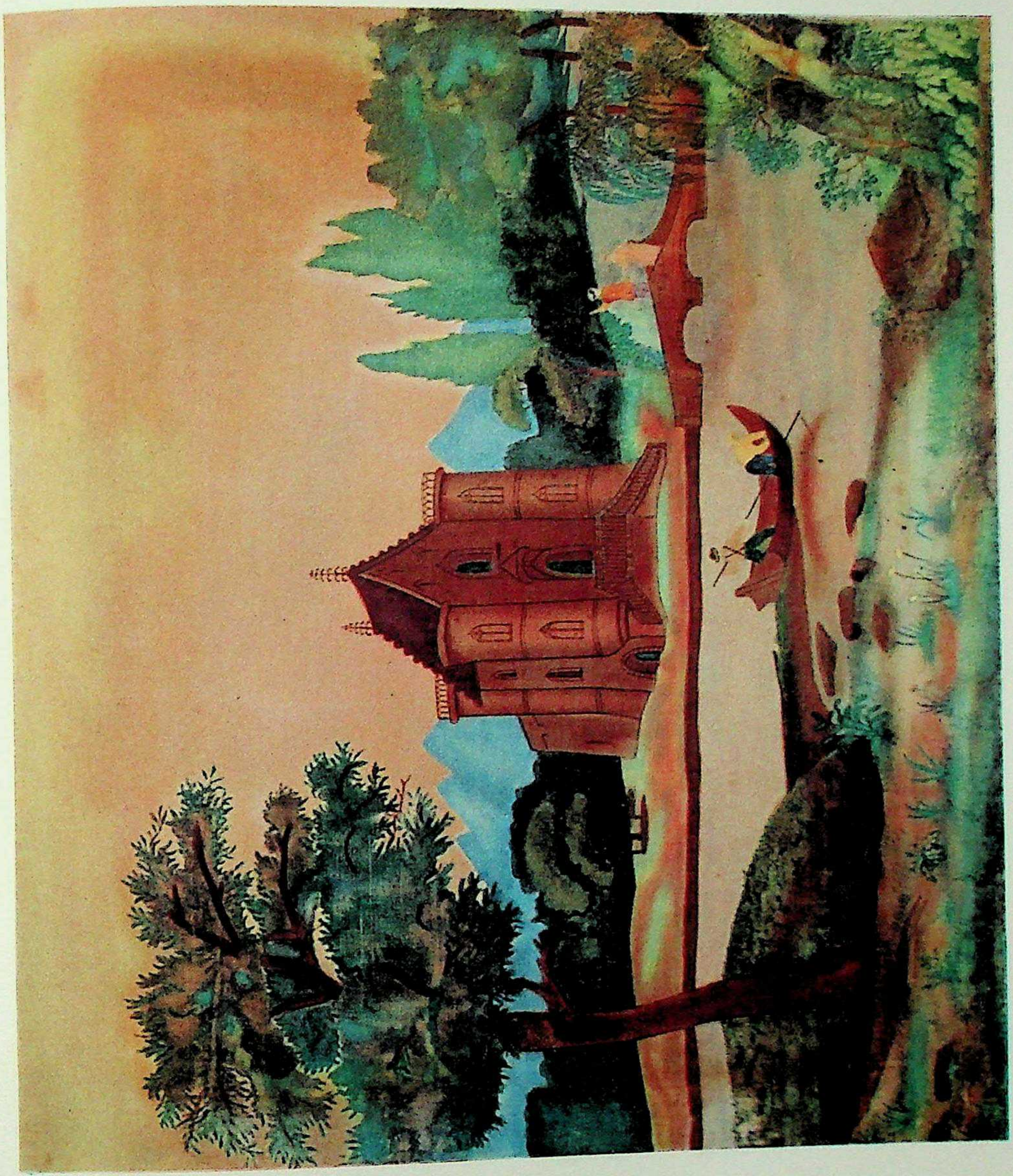
[117]

RIVER LANDSCAPE

c. 1825

Artist unknown

Painting on velvet. 18″×20½″. This view of an arched stone bridge and small Victorian Gothic house is typical of those inspired by drawing book illustrations.



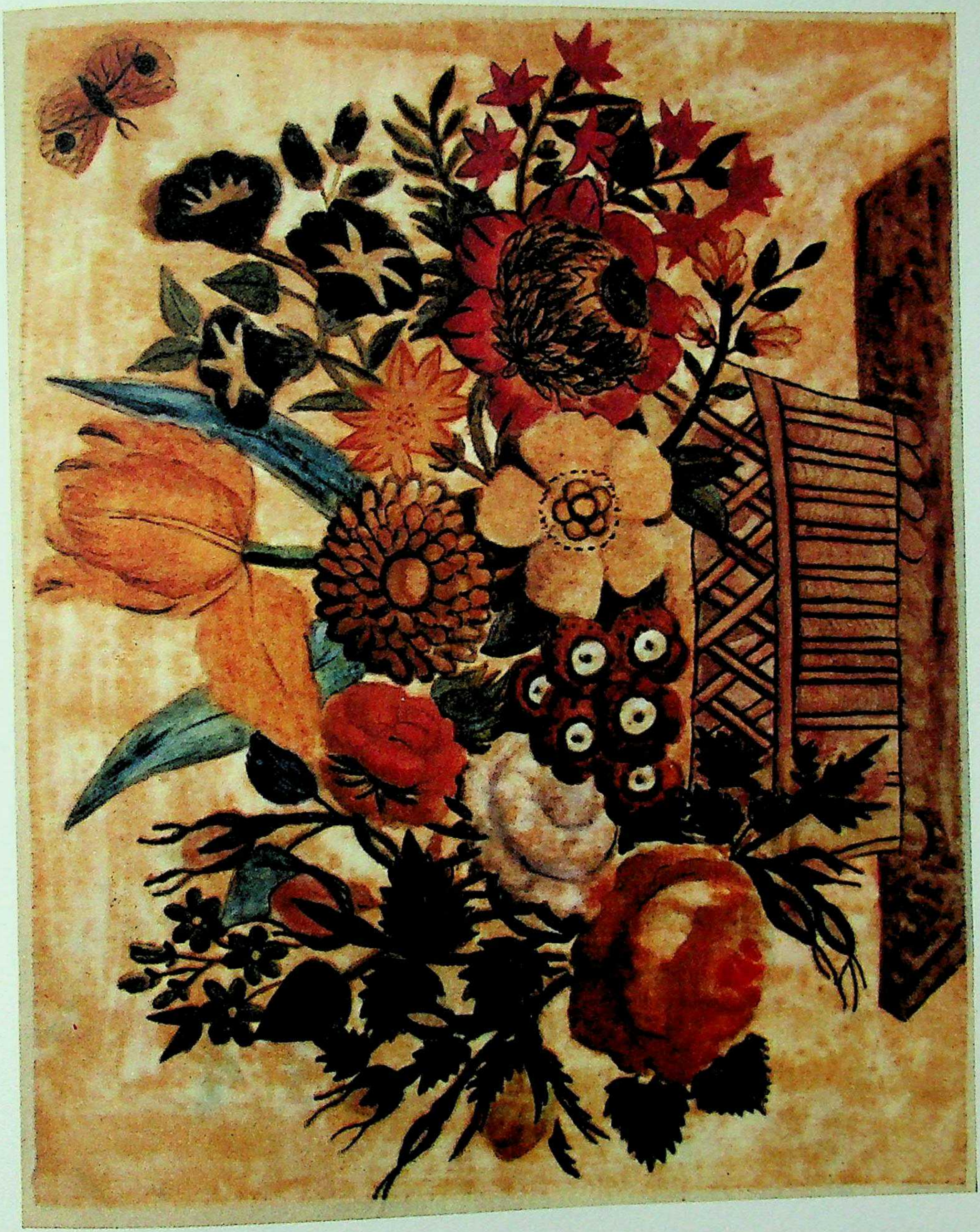
[118]

BASKET OF FLOWERS

c. 1825

Artist unknown

Painting on velvet. 14⅝″ × 17¾″. This painted velvet illustrates the native possibilities of the textile medium. The artist has used her stenciled colors with imagination and care to achieve a result rich in quality and well organized in composition.



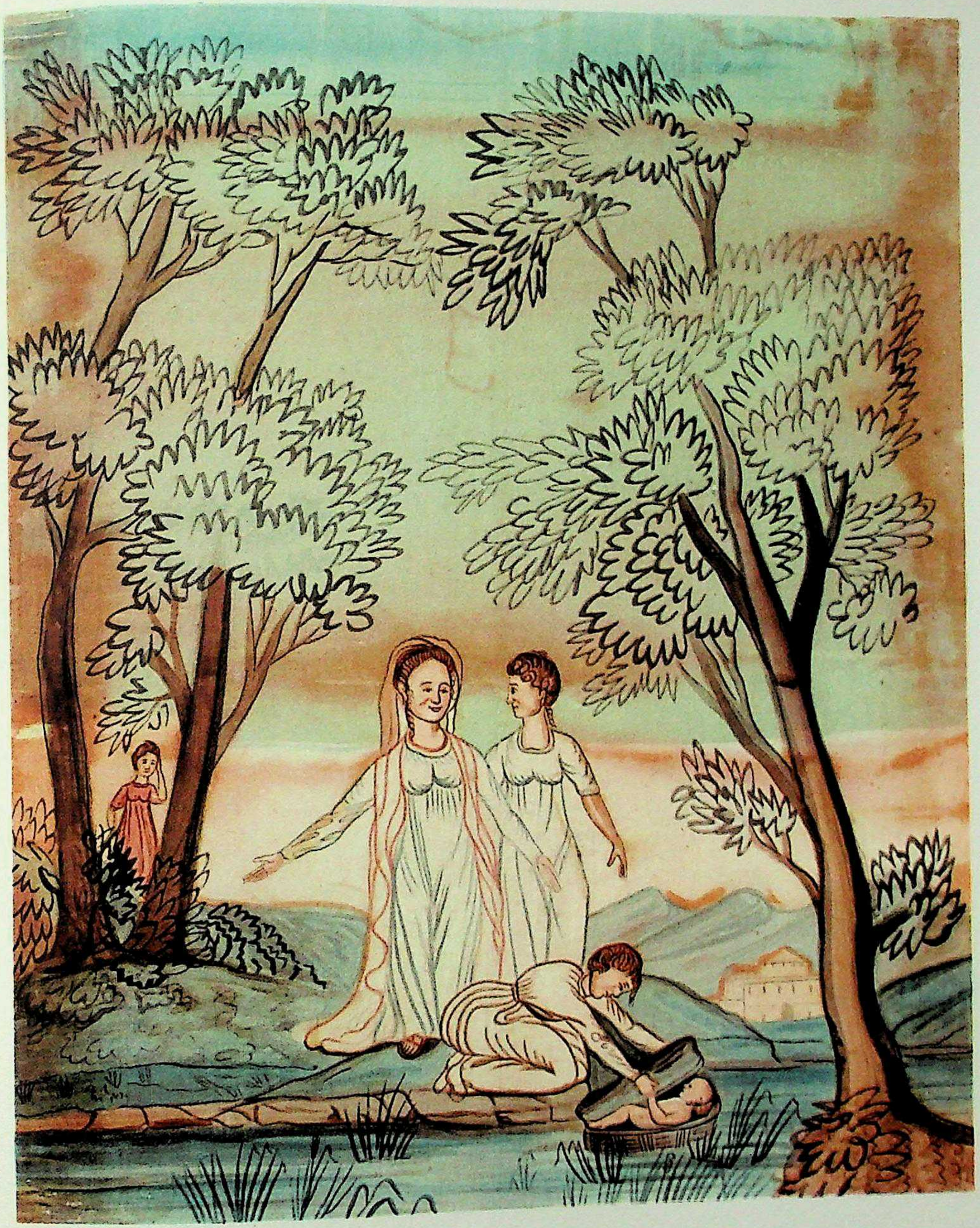
[119]

MOSES IN THE BULRUSHES

c. 1810

Artist unknown

Watercolor on silk. 21$\frac{5}{8}$″ × 17$\frac{7}{8}$″. This scene, suggested by the 2nd chapter of Exodus, appeared in different versions in most of the family Bibles of the late eighteenth and early nineteenth centuries, and was a familiar theme to the schoolgirl. One writer referring to velvet painting in 1833 says: "We may now see walls covered with 'Moses in the Bulrushes'." This episode illustrates the 5th verse: "And the daughter of Pharaoh came down to wash herself at the river; and her maidens walked along by the river side; and when she saw the ark among the flags, she sent her maid to fetch it."



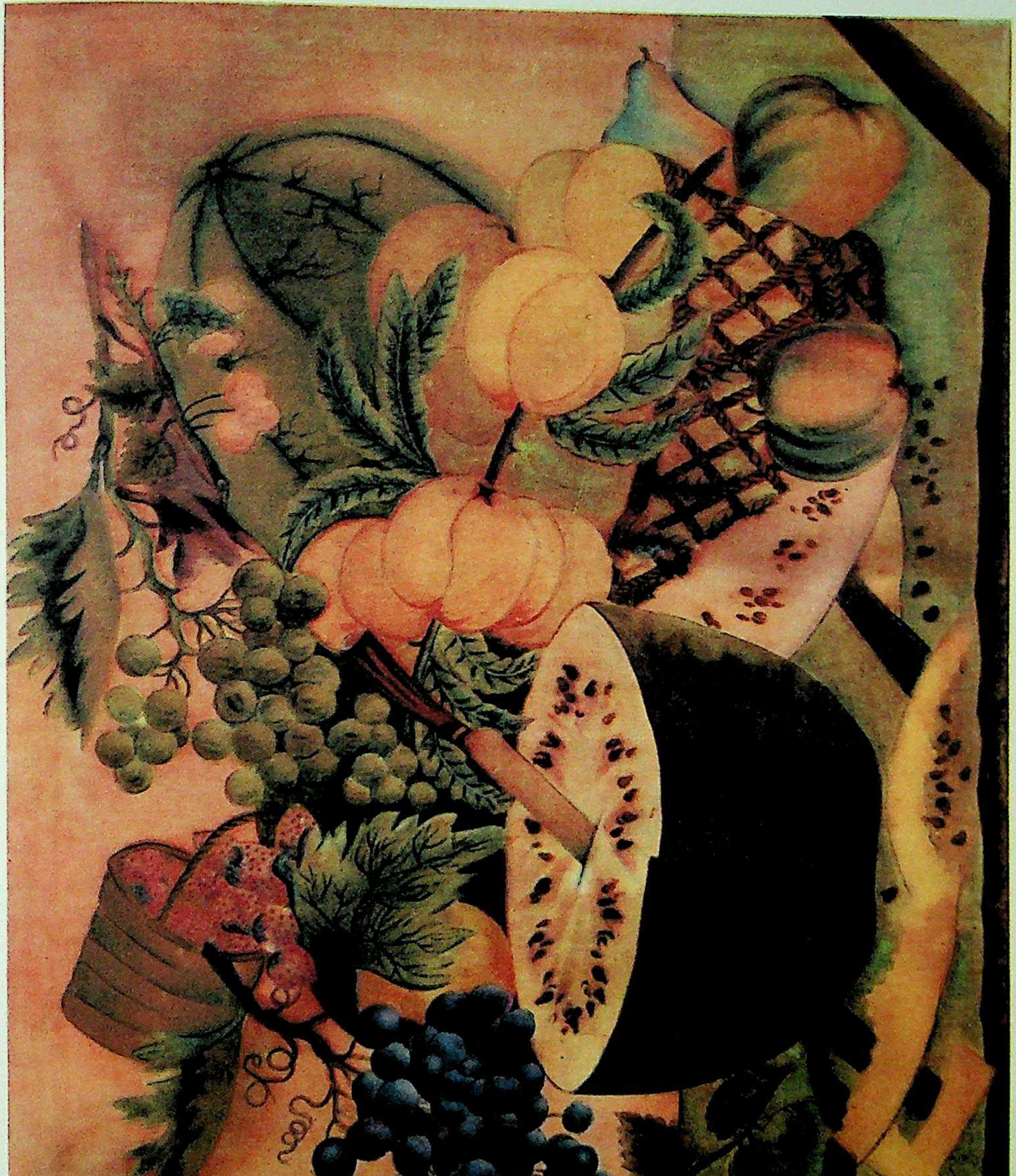
⁑ [120] ⁑

FRUIT AND MELON

c. 1825

Artist unknown

Painting on velvet. 16¼″×20½″. Arrangements of fruit in baskets or bowls were popular subjects for velvet paintings. An unusual composition of conventional motifs, in contrast to the more routine combinations usually executed by young ladies at school, gives pictorial quality to an otherwise routine subject.



[121]

MORGAN ADDRESSING HIS FRIENDS

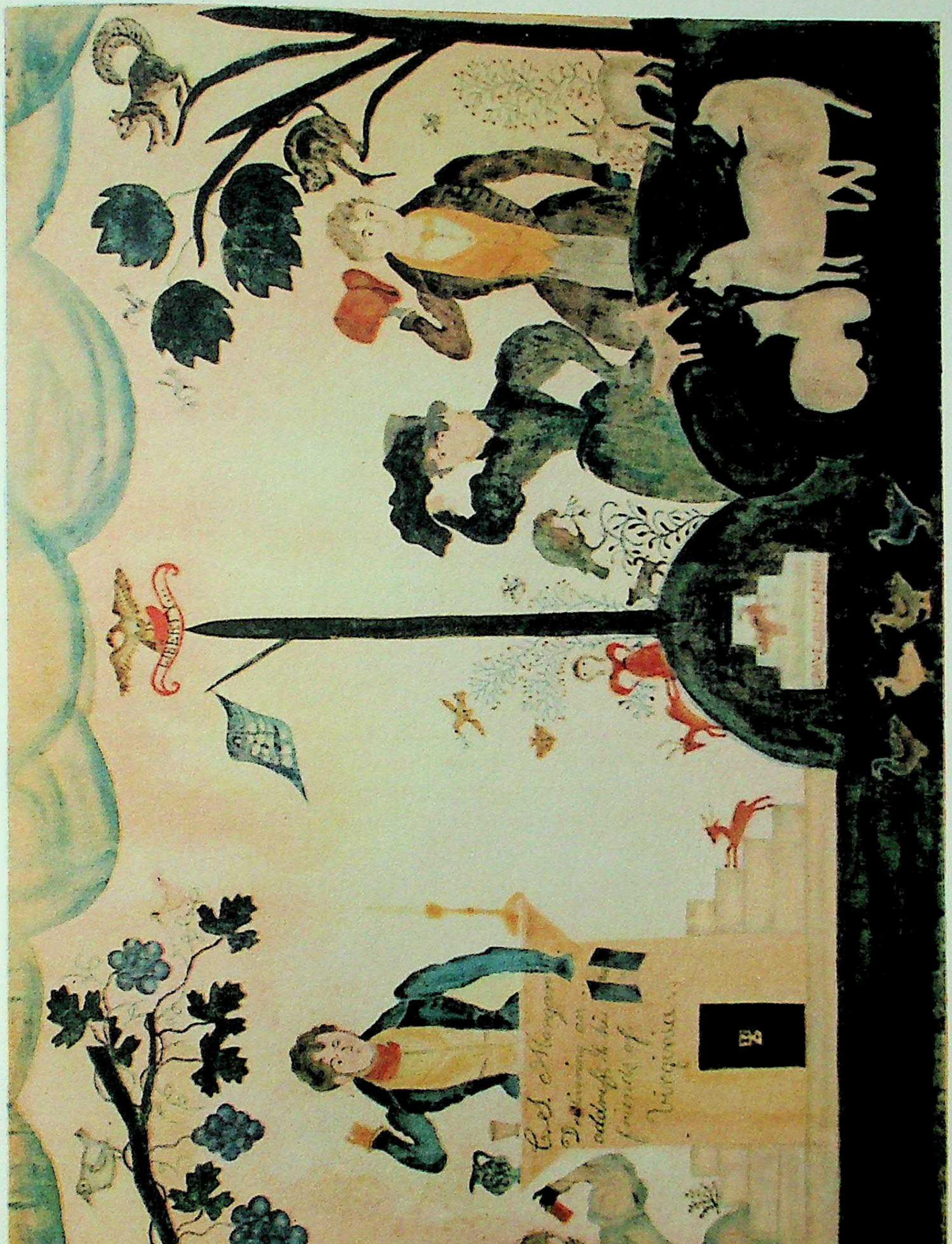
c. 1838

Artist unknown

Painting on velvet. 15½″×22″. Written on front of the rostrum: *C. S. Morgan Delivering an address to his friends of Virginia.* Silhouetted in white against the bottom of the mound is a pyramid of three steps, on the lower part of which is inscribed: *GRAVE CREEK MOUND.*

Colonel Charles S. Morgan was born near Morgantown, Virginia (now West Virginia), on June 4, 1799. He married Alcinda Gibson Moss of Culpepper County, in 1833, and died on February 15, 1859. As a young man he was active in politics and became a delegate from the 17th District to the General Convention of the Commonwealth of Virginia in 1829–1830. Here he distinguished himself by his brilliant oratory, and there was considerable surprise when he retired from the State Senate in 1832 to accept the position of Superintendent of the Virginia Penitentiary.

An explanation of this unusual picture lies in the probability that it illustrates two separate incidents in the life of C. S. Morgan. At the left he is shown delivering one of his famous addresses, doubtless at the General Convention of 1829. In the center stands a liberty pole presumably symbolizing the reforms for which he was campaigning. Below the pole is a representation of Grave Creek Mound, a large Indian burial ground which was explored in 1838. Standing beside the Mound are two figures, presumably Morgan and his wife. Their four-year-old daughter, Alcinda, is playing nearby. Morgan's early interest in the preservation of historic sites in Virginia is a matter of record and may explain his presence at the Mound.


LIBERTY
Virginia

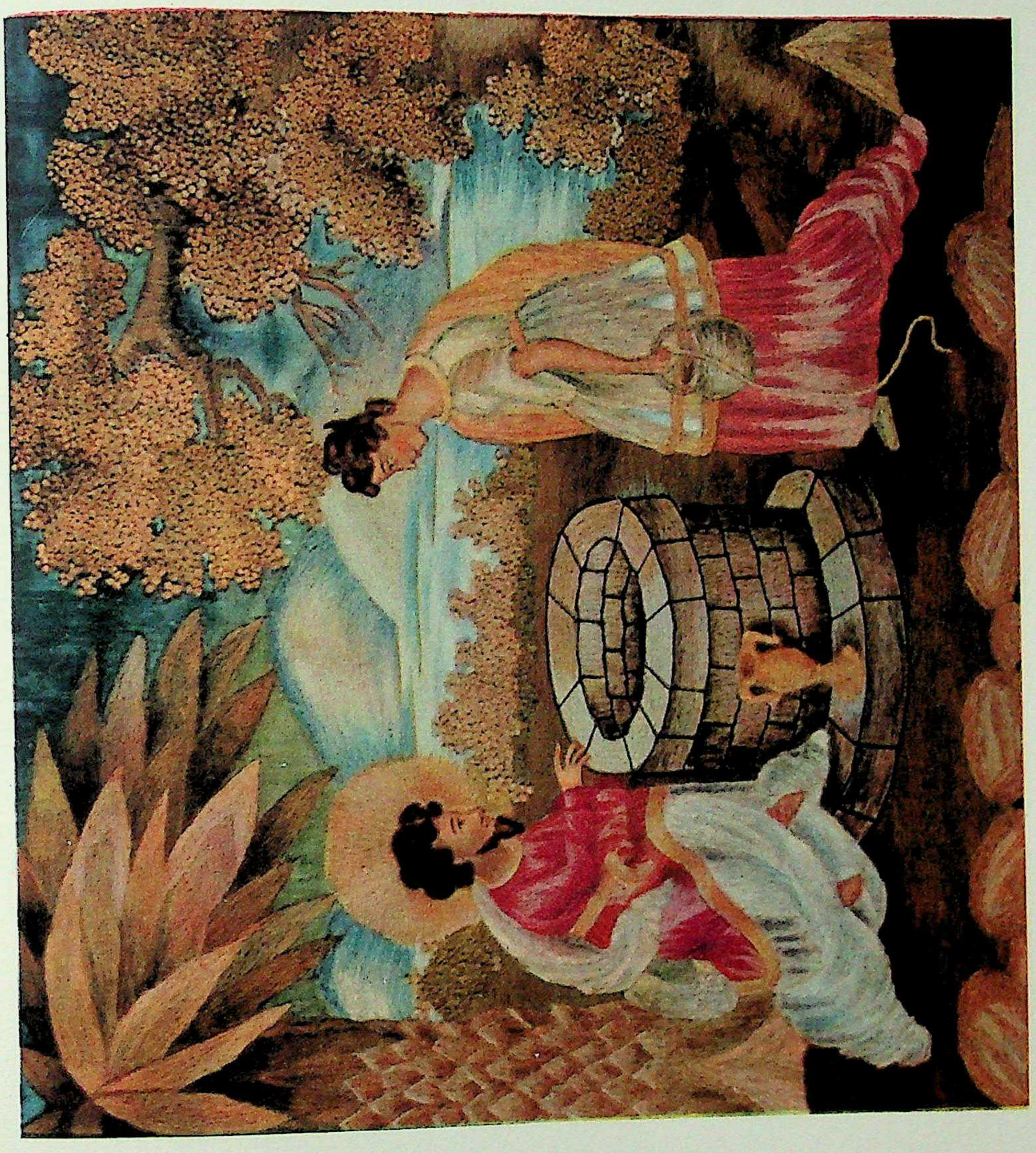
[122]

CHRIST AND THE WOMAN OF SAMARIA

c. 1825

Artist unknown

Needlework and watercolor on silk. 20½″ × 22¼″. The story of Christ and the Woman of Samaria is one frequently pictured in family Bibles of the late eighteenth and early nineteenth centuries. Such an illustration may well have formed the basis for this version of the meeting between Jesus and the Woman at Jacob's Well. One of the best known of the New Testament stories, it appears in John, chapter 4.



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[123]

MOURNING PICTURE - PHILO DAY

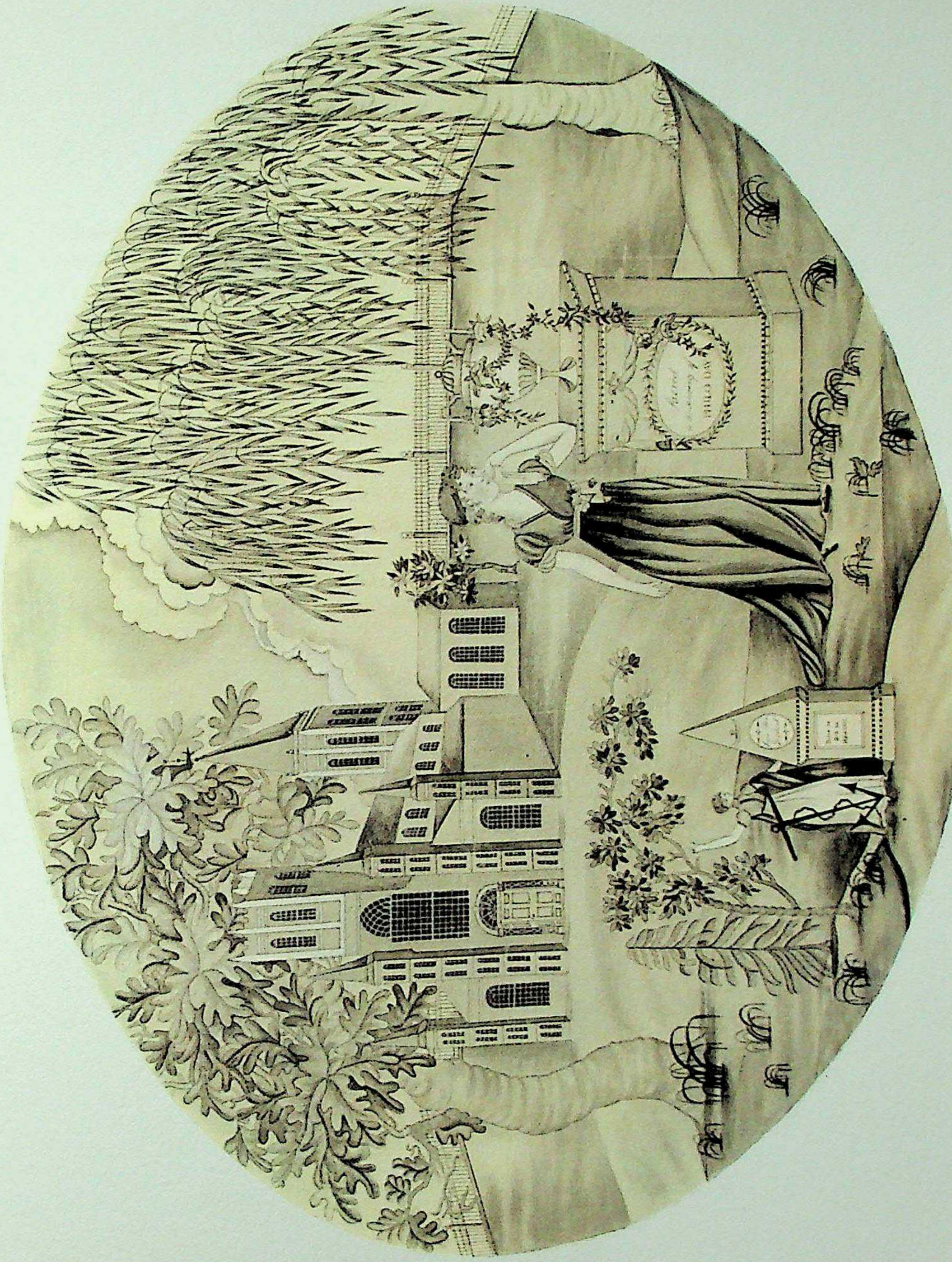
c. 1810

Artist unknown

Watercolor on silk. Oval, $18\frac{1}{2}'' \times 23\frac{1}{8}''$. Lettered on the obelisk at left: *Julia Ann / Gilbert. There is / Rest in / HEAVEN;* within a decorative oval on the tomb at right: *Sacred / to the Memory of / PHILO DAY.*

With the exception of the doorway, where the artist has naively drawn an eight-panel door with Federal style fan and side lights, the building is an adaptation of an English parish church, probably taken from a drawing book or similar source. This design was presumably available to many pupils, as variants of the same building have been noted in at least three other pictures, two of which are in this collection (*cf.* Nos. 125 and 348). In the other examples, which are painted on velvet, the building is not as well drawn but is obviously derived from the same original. In the foreground here the symbolic figure of Hope with the anchor is proportionately small, suggesting commemoration of the death of a child. This method of indicating relative importance of subject matter was a favorite device of the folk painter, as it was for the ancients, who showed gods larger than mortals and fathers larger than sons.

State Museum,
LUCKNOW.



THE TILTED BOWL

c. 1825

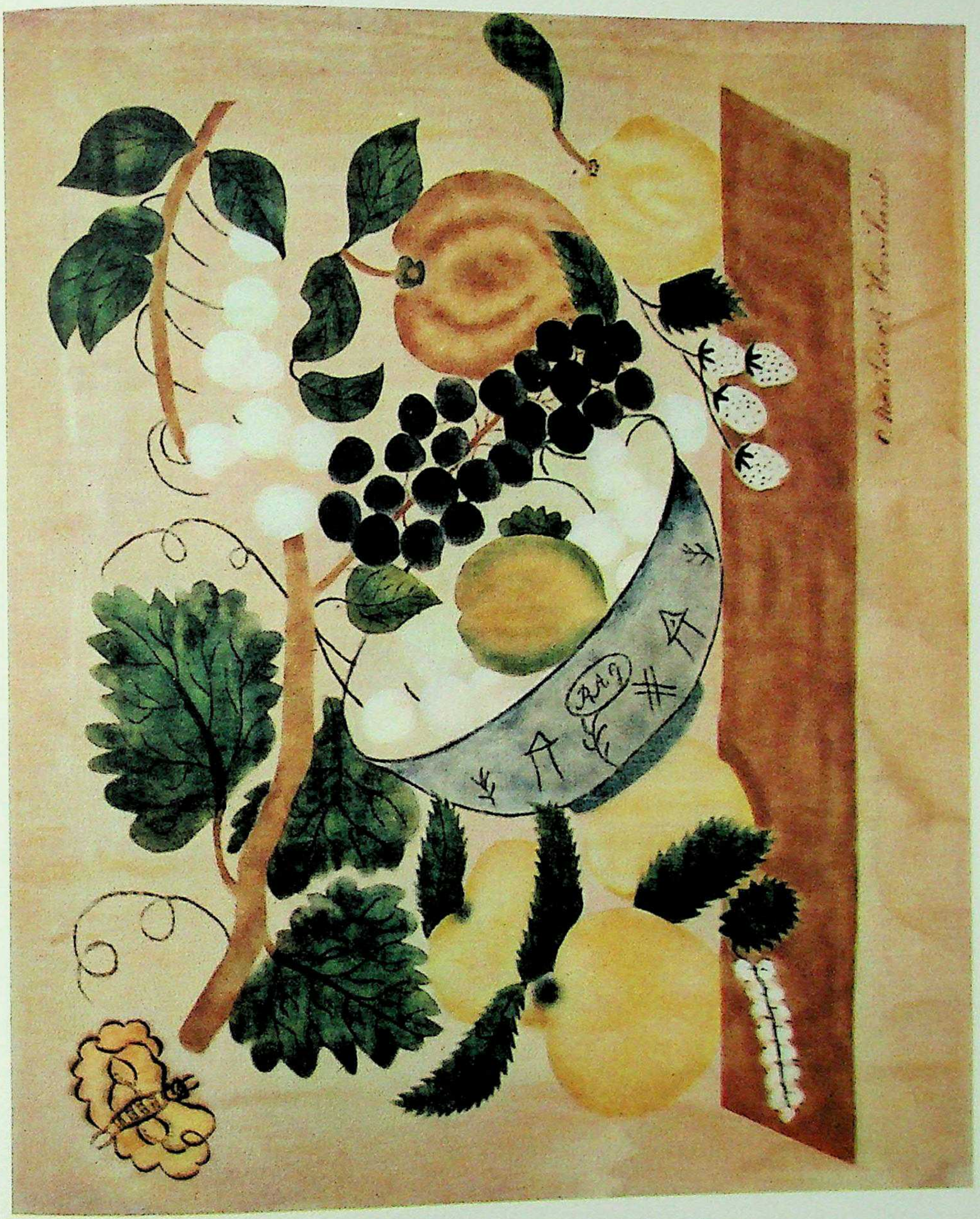
Matilda A. Haviland

Painting on velvet. 15″ × 18⅛″. Written in ink at lower right: *Matilda A. Haviland.*

Comparison suggests that there were definite rules for theorem combinations which resulted in similar if not identical compositions. The arrangement of a tilted Chinese export porcelain bowl with graceful leaves, fruit, and berries can be recognized in several velvet paintings, the original source for which has not been identified. (*cf.* No. 322.)

REFERENCES· Lipman, Jean. *American Primitive Painting*. New York: Oxford University Press, 1942, Pl. 80.

Born, Wolfgang. *Still-Life Painting in America*. New York: Oxford University Press, 1947, Pl. 49.


RAG

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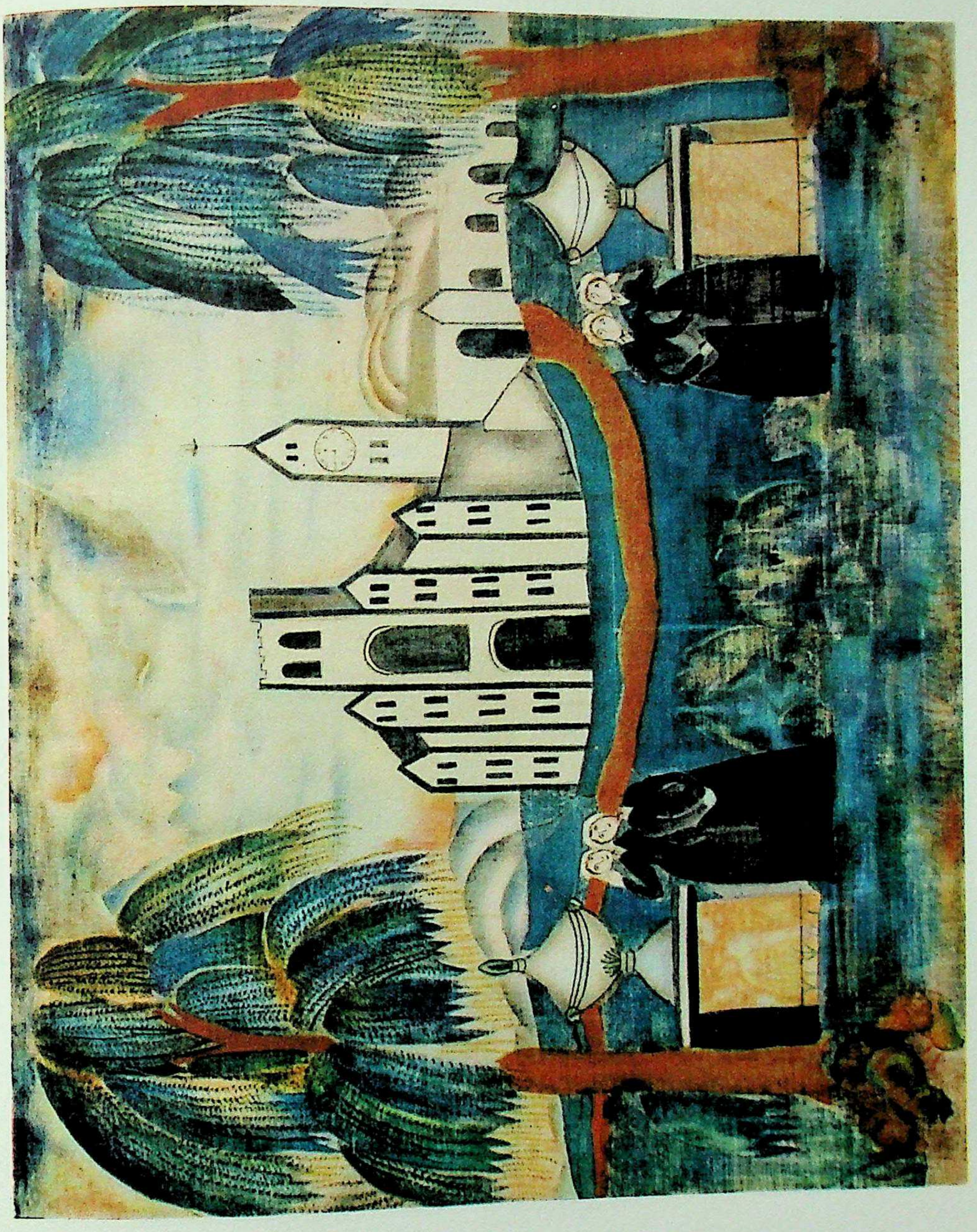
[125]

MOURNING PICTURE - LEFT BEHIND

c. 1825

Artist unknown

Painting on velvet. $18\frac{1}{8}'' \times 21\frac{3}{4}''$. This composition and a second painting on velvet (No. 348) were derived from a common source. The church is similar, the tombs are in corresponding positions, and the figures are in almost identical pose. The variations show how individual results were achieved by two artists working from the same basic design.



• [126] •

JAPHTHAH'S RETURN

1812

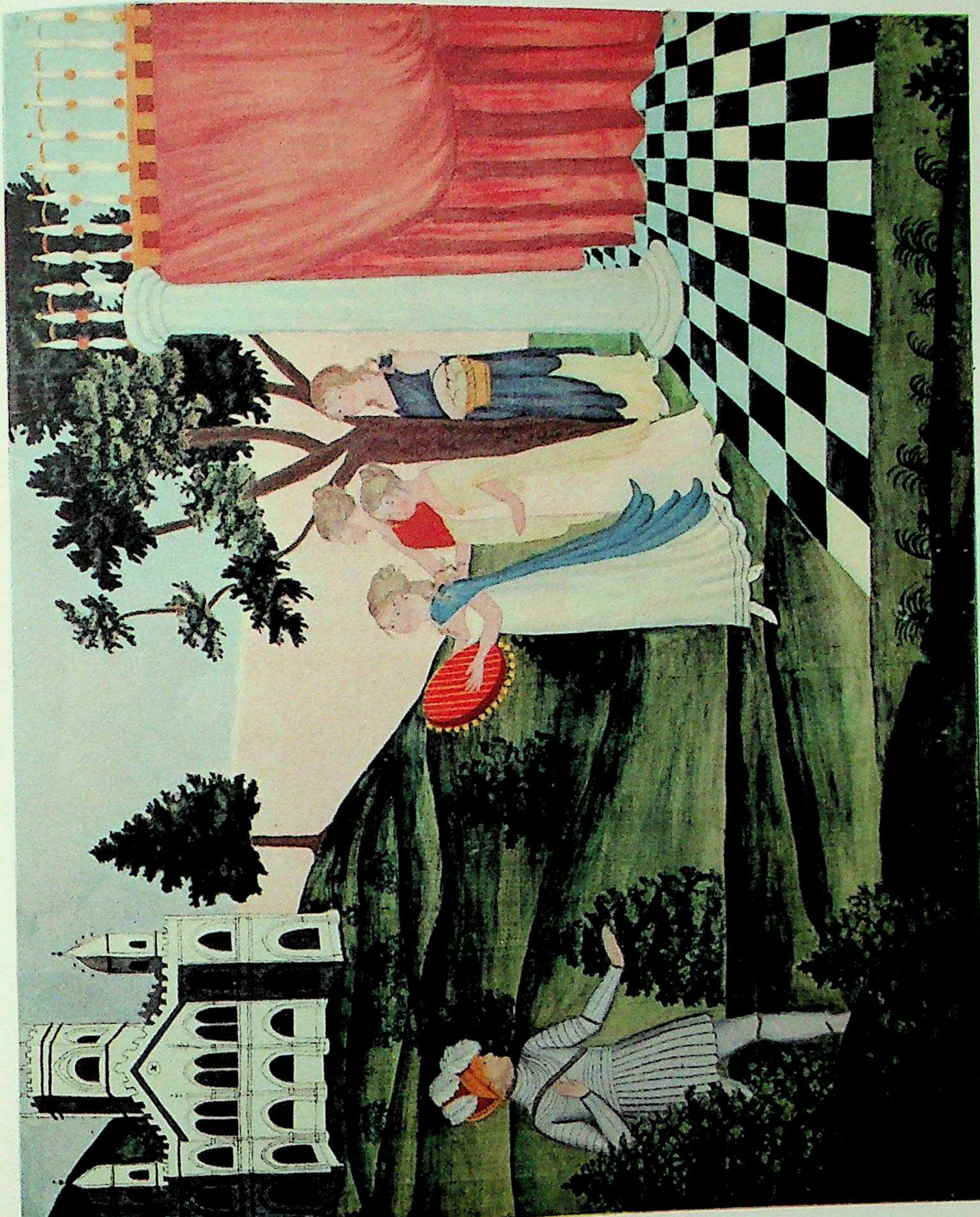
Betsy B. Lathrop

Watercolor on silk. 22″×25¾″. The following is written on an old label pasted to the wooden backing of the frame: *The work of Betsy Lathrop in 1812 – Japhthah's daughter came out to meet him, Judges XI – 34. Painted by Betsy B. Lathrop. Given to M. A. Cornwell.*

This scene illustrates the 11th chapter of Judges, the 31st and 34th verses. Jephthah returns to his home having vowed unto the Lord that, "whatsoever cometh forth of the doors of my house to meet me, when I return in peace from the children of Ammon, shall surely be the Lord's, and I will offer it up for a burnt offering. And Jephthah came to Mizpah unto his house, and, behold, his daughter came out to meet him with timbrels and with dances . . . ."

The building at the left, a copy of an engraving of the Gothic "Temple" erected in the 1730's at Stowe, Buckinghamshire, England, appeared as an illustration in the 1773 edition of B. Seeley's *Guide to Stowe*. The identification of this unusual source for a schoolgirl painting suggests hitherto unsuspected possibilities for pictorial derivations. The fact that the temple was described as "in the style of the Moorish Gothic" undoubtedly influenced Miss Lathrop in selecting it to impart oriental flavor to her biblical composition.

Reference: Whiffen, Marcus. "James Gibbs and Betsy Lathrop," *Antiques*, LXVI, No. 3 (September 1954), p. 212.



[127]

MOURNING PICTURE - GEORGE WASHINGTON

c. 1800

Catherine Townsend Warner, 1785–1828

(Rhode Island)

Needlework and watercolor on silk. $20\frac{3}{8}'' \times 17\frac{1}{8}''$. Inscribed in gold border of black glass mat: *THE GENIUS OF AMERICA TRAMPLING ON THE BRITISH COLOURS / AND PLACING THE LAUREL WREATH ON THE HEAD OF WASHINGTON / CATHERINE, T, WARNER.*

In the young ladies' seminaries at the turn of the century, embroidered scenes were beginning to give place to those done in watercolor, and the two media were sometimes combined before the use of paint entirely superseded pictorial embroidery. This picture is an example of the combination of brush and needlework.

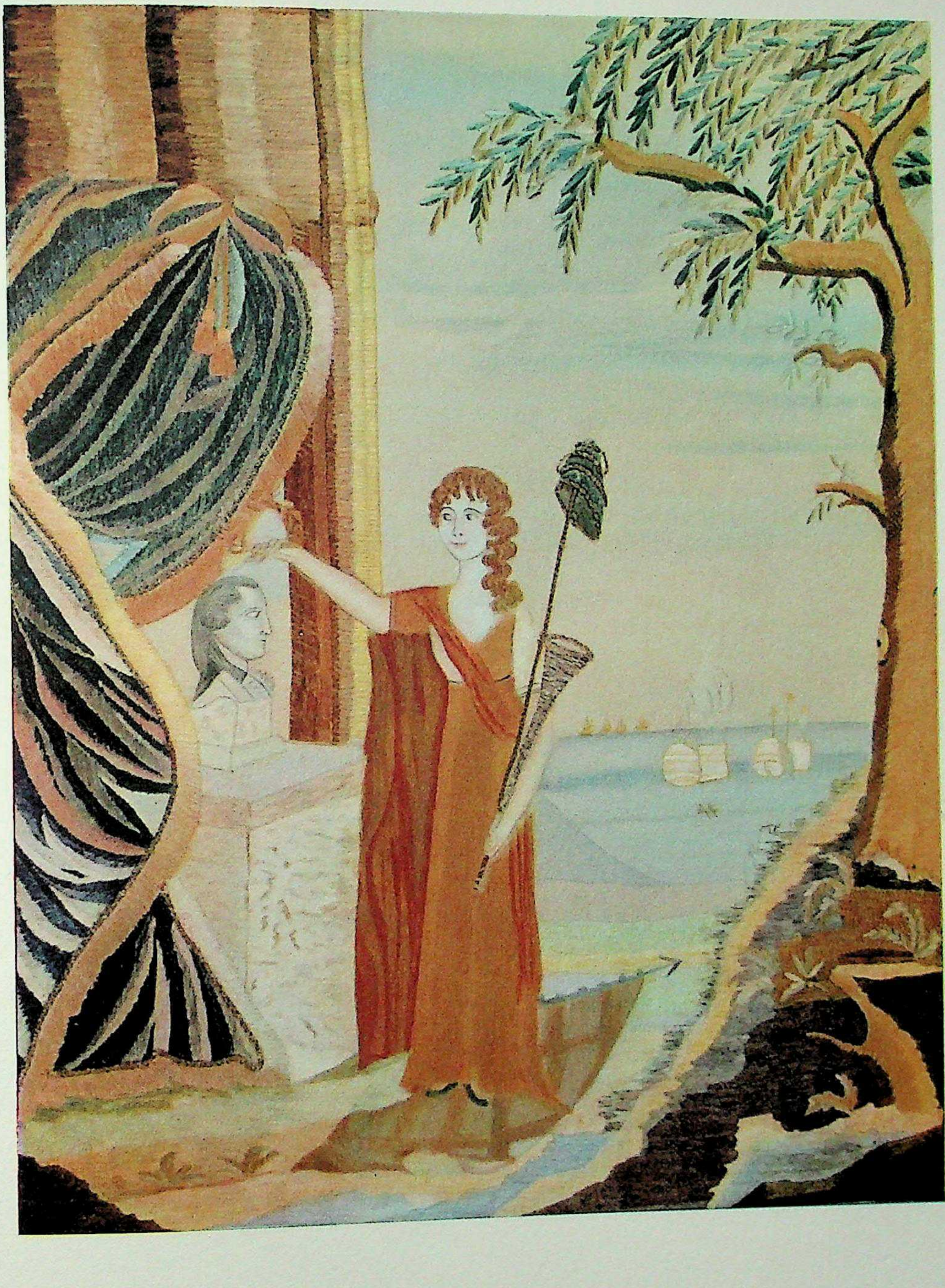
Memorials to Washington, utilizing patriotic emblems, were prevalent during the early years of the nineteenth century. The motifs of the laurel wreath, the liberty cap, and the trampled British ensign commonly recur in many types of popular art during this period.

The artist, Catherine Warner, was the daughter of Thomas and Mary (Hill) Warner of Old Warwick, Rhode Island.

This picture was presented to the Collection by Miss Florence R. Kenyon, Providence, Rhode Island.

REFERENCE: Biographical data supplied by a descendant of the artist.

State Museum,
LUCKNOW.



PAINTINGS ON GLASS

Paintings on Glass

In seventeenth-century England painting on glass was referred to as a "pleasant insinuating art." This opinion also prevailed in colonial America throughout the eighteenth century.

London crown glass was imported for those who wished to take lessons in this branch of painting, and many eighteenth-century instruction books include directions.

The method consisted of laying a mezzotint, previously soaked in water, on glass which had been rendered sticky by a coating of Venice turpentine. After the print had been smoothed on, it was again wetted until soft enough to allow the paper to be removed by gentle rubbing with a sponge. The engraved design of the surface of the print remained on the glass. The artist then applied his colors over the transfer on the back of the glass, the highlights and light shades first, then the darker colors.

In 1787 the proprietor of a drawing school in Philadelphia announced in the *Pennsylvania Packet* that he had "just opened a drawing school upon a new plan" under which he would teach painting on glass "with or without mezzotinto prints." By 1795 *The Artists' Assistant* published directions which made no mention of transfer printing, but explained the process of drawing the design freehand, with a mixture of ground lampblack, gum water, and common salt.

With this method, glass painting breaks away from the limitations imparted by the eighteenth-century mezzotint and can be more properly called folk art. Landscapes were painted by professionals for mirror tops and clock panels, while amateurs did religious scenes, patriotic subjects, and "fancy pieces" for household decoration. Portraits from life required considerable skill and are seldom found in this medium.

"Pearl" or "Oriental" painting, known today as "tinsel," was considered particularly effective for bird and floral subjects. The design was thinly painted in transparent colors and surrounded by opaque black paint. Crinkled sheets of tin foil were then backed against the glass and held in place by a board. The sparkle seen through the transparent color gave life and brilliance to such pictures. We have known examples of this art dated as early as the 1830's but its greatest vogue was in the mid-nineteenth century when *Art Recreations*, published in Boston in 1860, termed tinsel painting, "A gorgeous array of brilliant colors with sparkling aids."

[128]

WHEAT STACK

1825–1850

Artist unknown

Painting on glass. 10″×8″. Oil was the usual medium for painting on glass although watercolor is also mentioned in the early instruction books. In this type of painting the outlines of the design were drawn first, after which the highlights and ground colors were added in reverse order from that usually employed.

State Museum,
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FRACTURS, CALLIGRAPHIC DRAWINGS, AND ENGRAVINGS

Fracturs, Calligraphic Drawings, and Engravings

THE term "fractur," as applied to Pennsylvania German illuminated documents, refers to the angular lettering which resembles the sixteenth-century type face of that name. *Fractur-schriften*, or fractur writing, was a traditional form of handwriting brought to America by Protestant refugees from the Rhineland who, encouraged by William Penn, flocked to Philadelphia and settled in adjacent counties of southeastern Pennsylvania.

Eighteenth-century fracturs were the work of the minister or schoolmaster, trained in manuscript writing. In the nineteenth century they were also produced by itinerant penmen.

Great care and attention were lavished on religious texts, which were used as children's writing copies and were sometimes given to outstanding pupils as rewards of merit. The most decorative examples, however, are birth and baptismal certificates. In early specimens the text is handwritten with blank spaces left for names and dates. The brightly painted watercolor borders include geometric and floral motifs, stylized birds, winged angels, and heraldic unicorns.

In the early nineteenth century, printing of texts replaced the old hand-lettering, soon to be followed by printed certificates which could be colored by hand. By mid-century colored lithographs were being made especially for the Pennsylvania German trade. Thus ended one of the most picturesque forms of American folk art.

The ultimate step for the schoolmaster or expert pupil was calligraphic drawing with a quill or steel pen. In this spirited medium, human figures, combined with leaping deer and prancing horses, resulted in rhythmic designs which so closely approximated the appearance of engravings that many a proud artist was moved to inscribe his work, *All With A Pen.*

On January 30, 1769, the following obituary notice appeared in the *Boston Evening Post:* "Died, Mr. Abiah Holbrook, Master of the South Writing School in Boston. He was looked on by the Best Judges as the greatest Master of the Pen we ever had among us, of which he has left the most beautiful demonstrations." His "demonstrations," one of which is owned by Harvard College, reveal that penmanship was indeed an art.

[129]

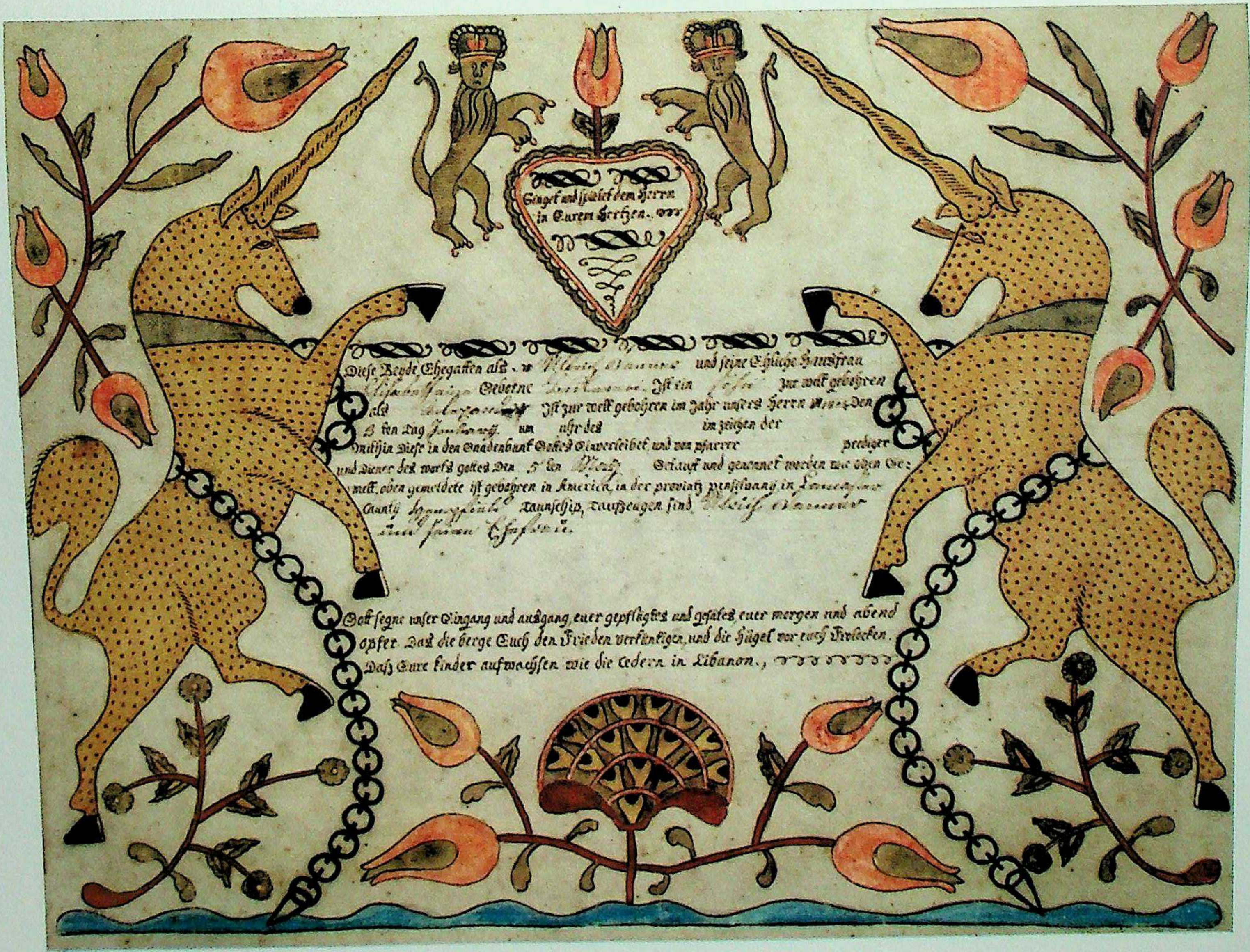
BIRTH AND BAPTISMAL CERTIFICATE OF ALEXANDER TANNER

1804

Artist unknown

Fractur. $13\frac{3}{8}'' \times 15\frac{7}{8}''$. This fractur certifies that to Ulrich Tanner and his wife Elizabeth, a son Alexander was born on January 3, 1804. The time of birth and the sign under which it took place have not been filled in. The child was christened on March 5th and given the name Alexander. He was born in America, State of Pennsylvania, Lancaster County, in the Township of Henryfield, the witnesses being Ulrich Tanner and his wife. At the bottom is an inscription which, freely translated, reads: *God bless your entrance into the world and your departure from it; your plowing and sowing, your morning and evening offering. May the mountains proclaim peace to you, and the hills be joyous in your presence. May your children grow up like the cedars in Lebanon.*

The keeping of birth, marriage, and death records was an important family obligation before the establishment of public vital statistics, and they were frequently recorded directly in the family Bible. The hand-illuminated birth and baptismal certificates of the Pennsylvania Germans, however, were a traditional art form brought to this country from Europe by the early settlers. These are called "fracturs," from the form of the sixteenth-century letters which they frequently contain. Heraldic animals were favorite motifs in Pennsylvania German decoration, the traditional unicorn having been especially regarded as a symbol of purity and virtue.



Singet und spielet dem Herrn
in Euren Hertzen.

Diese Beyde Ehegatten als [illegible] und seine Ehliche Hausfrau
[illegible] Gebetne [illegible] Ist ein Sohn zur welt gebohren
als [illegible] Ist zur welt gebohren im Jahr unsers Herrn [illegible] Den
3 ten Tag Januarij um uhr des im zeigen der
[illegible] Diese in den Gnadenbunt Gottes Einverleibet und von pfarrer prediger
und Diener des worts gottes Den 5 ten Mertz Getauft und genannet werden wie oben Ge:
melt, oben gemeldete ist gebohren in America in der proviantz pensilvania in [illegible]
Caunty [illegible] Taunschip, tauffzeugen sind [illegible]
und seine Ehefrau.

Gott segne unser Eingang und ausgang, euer gepflügtes und gesätes euer morgen und abend
opfer. Das die berge Euch den Frieden verkündigen, und die Hügel vor euch Frolocken.
Daß Eure kinder aufwachsen wie die Cedern in Libanon.,

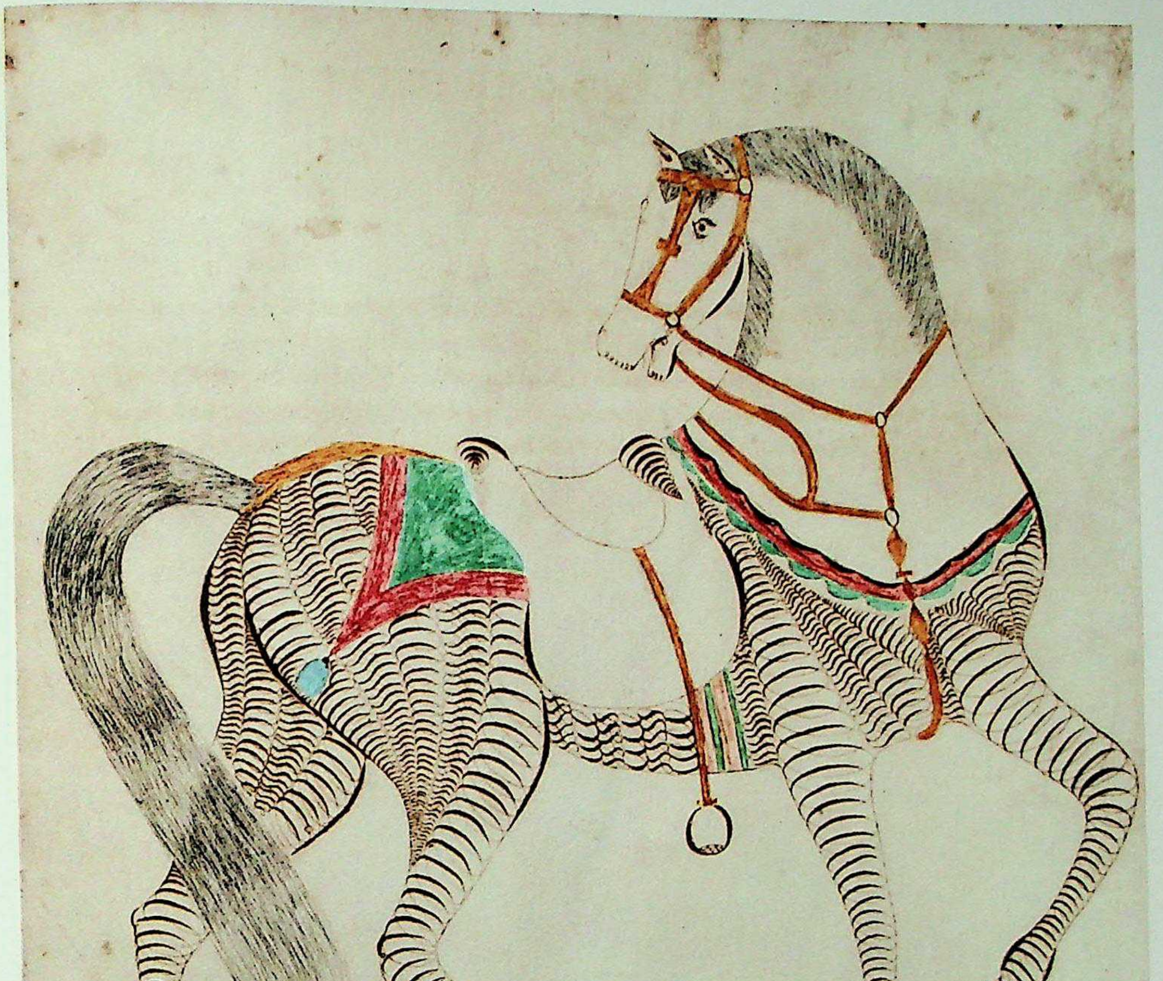
[130]

HORSE

c. 1840

Artist unknown

Steel pen drawing and watercolor on paper. 23″ × 17½″. Astonishing facility with a quill pen resulted in light, spirited, scroll-like drawings which might be executed entirely in ink (*cf.* No. 133) or brightened with touches of watercolor. In a society which admired fine penmanship, both amateurs and professionals contributed works of distinctive quality based upon the flourishes used in contemporary handwriting.



[131]

RELIGIOUS TEXT - THE CRUCIFIXION

1847

Artist unknown

Fractur. $13\frac{7}{8}'' \times 10\frac{3}{4}''$. This unusual Crucifixion scene was probably executed by a Pennsylvania German schoolmaster, or by a student skilled in calligraphy but lacking facility in draftmanship. Parts of the text are drawn from the 23rd and 19th chapters of Luke and John, respectively. It ends with a prayer and the inscription: *Written the fifth day of March in the year of our Lord and Saviour Jesus Christ, A.D. 1847.*

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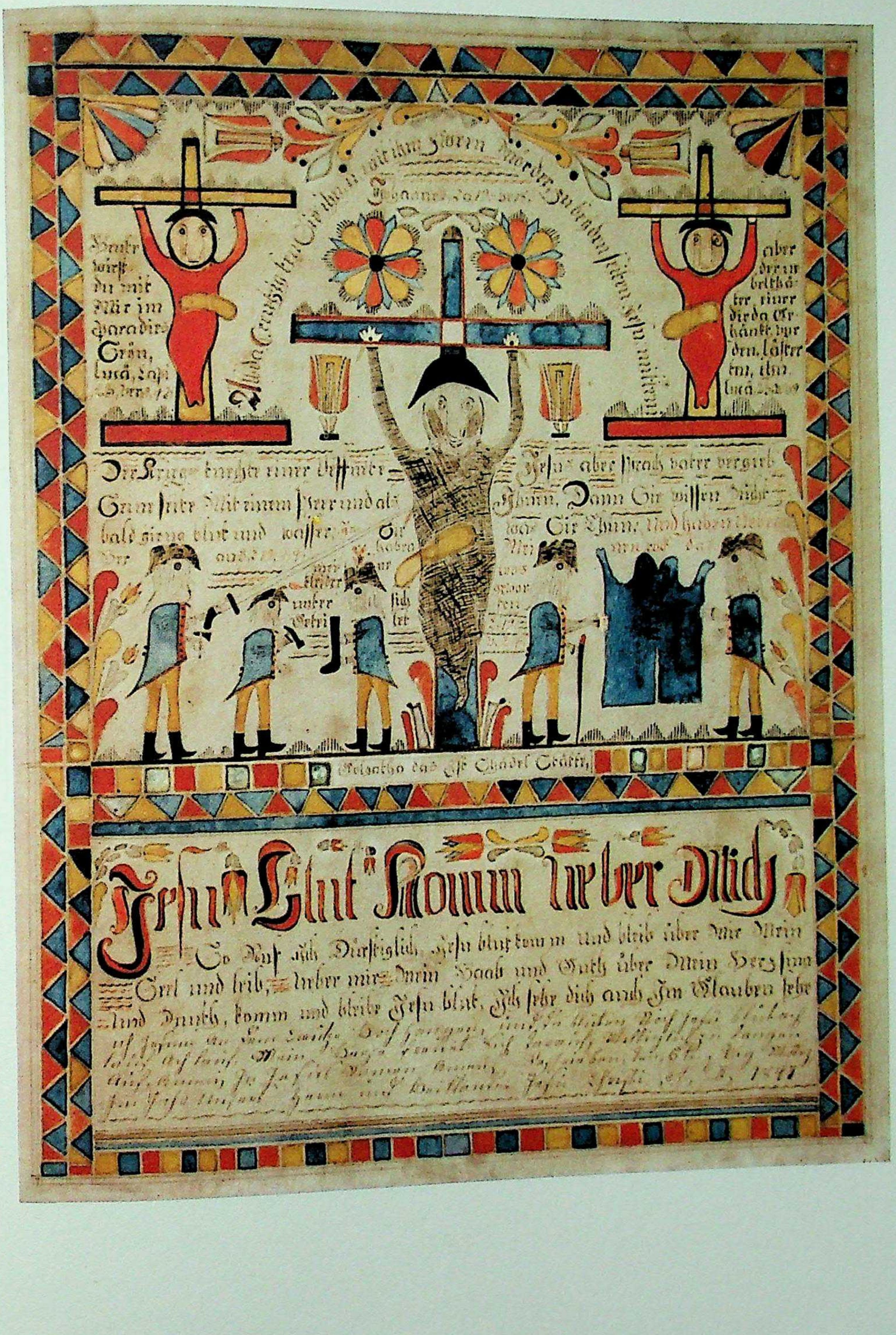

Golgatha das ist Schädel Stätte
Jesu Blut komm ueber Mich
So Ruf ich Dierstiglich, Jesu blut komm und bleib über mir Mein
Seel und leib, ueber mir mein Haab und Guth über Mein Herz sinn
und Muth, komm und bleibe Jesu blut. Ich sehe dich auch im Glauben sehe

[132]

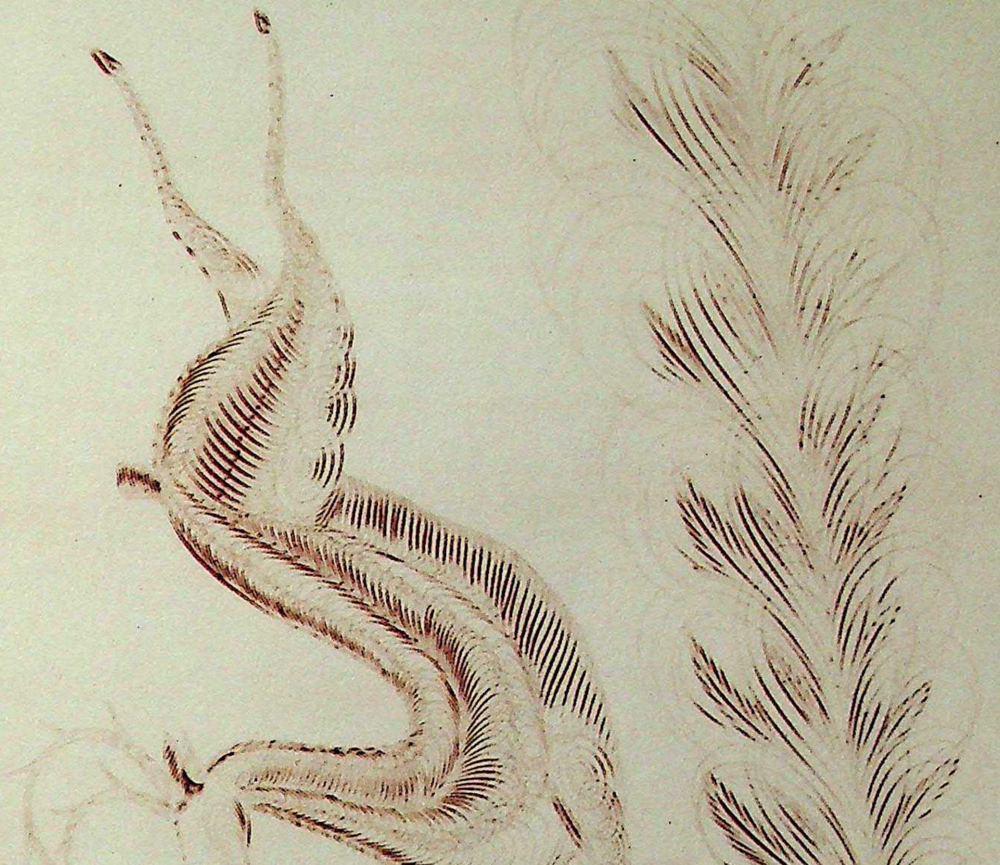
LEAPING DEER

c. 1840

Artist unknown

Steel pen drawing on paper. $21\frac{7}{8}'' \times 29''$. Penmanship as well as painting and drawing was taught in schools and seminaries in nineteenth-century America. In 1848, in St. Louis, Missouri, the trade card of two instructors advertised, "Penmanship, in all the Ancient and Modern Hands, taught on an improved System entirely our own." It is evident that this excellent example of ornamental pen work was executed by a master of the art.

REFERENCE: Drepperd, Carl W. *American Pioneer Arts and Artists*. Springfield, Mass.: The Pond-Ekberg Co., 1942, p. 53.



[133]

BIRTH AND BAPTISMAL CERTIFICATE OF ELIZABETH PORTZLINE

1810

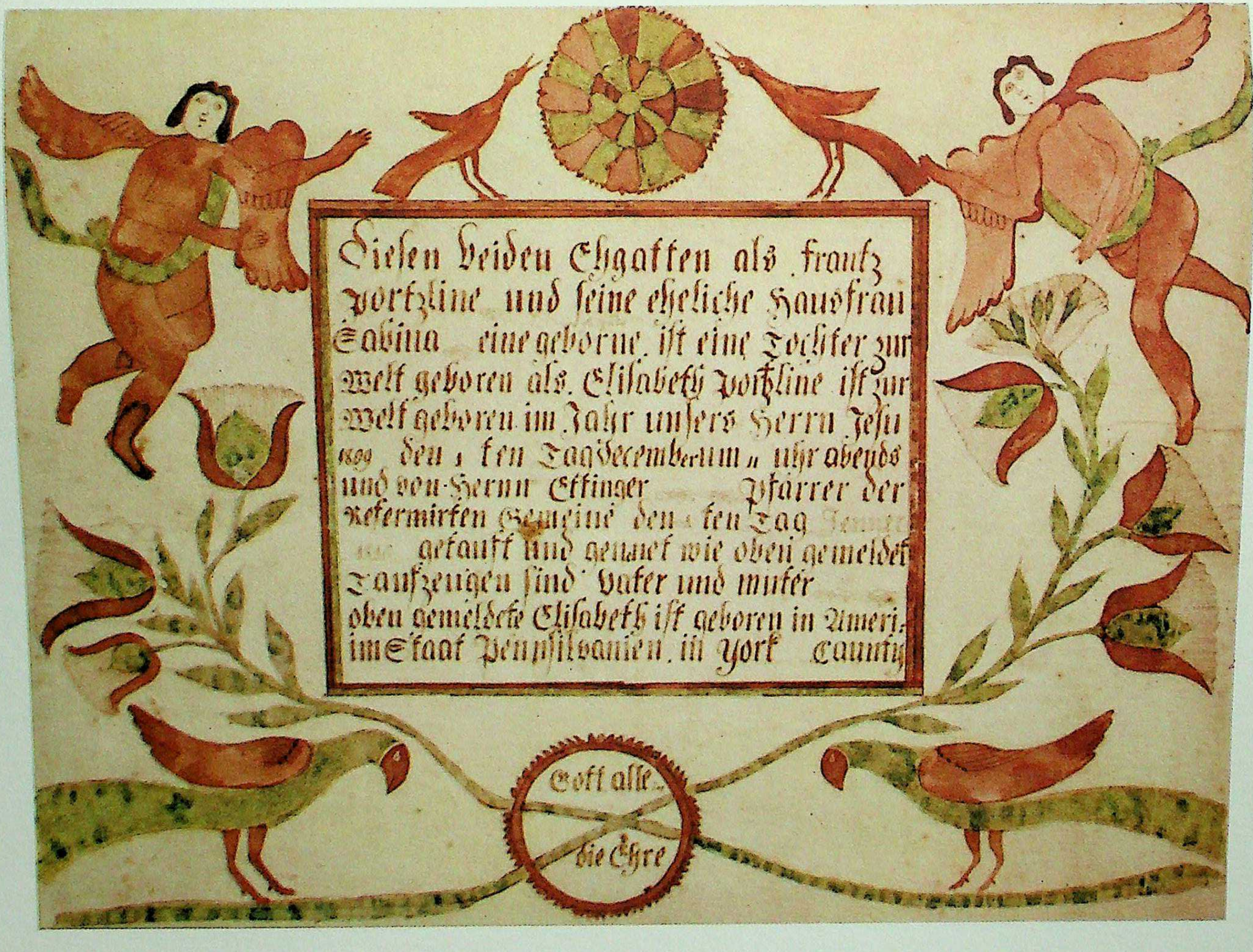
Francis Portzline

(Pennsylvania)

Fractur. 14"×17". This document testifies that to Franz Portzline and his wife Sabina, a daughter Elizabeth was born on December 1, 1809, at eleven o'clock in the evening. She was baptized by Mr. Ettinger, pastor of the Reformed Community, on the first day of January, 1810. Elizabeth's birth occurred in York County in the American State of Pennsylvania. Enclosed in a serrated circle below are the words: *All honor to God.*

Francis Portzline was a well-known fractur writer, and a number of examples signed by him have been found, including the birth and baptismal certificate of Elizabeth's sister, Marie, now owned by Dartmouth College. His basic arrangements of text and accompanying decoration are easily recognizable by his use of frequently repeated motifs.

REFERENCE: Lichten, Frances. *Folk Art of Rural Pennsylvania.* New York: Charles Scribner's Sons, 1946, pp. 218–219.



Dieſen beiden Ehgatten als Frantz
Vortzline und ſeine eheliche Hausfrau
Sabina eine geborne. iſt eine Tochter zur
Welt geboren als. Eliſabeth Vortzline iſt zur
Welt geboren im Jahr unſers Herrn Jeſu
1809 den , ten Tag December um „ uhr abends
und von Herrn Ettinger Pfarrer der
Reformirten Gemeine den ten Tag [illegible]
[illegible] getauft und genant wie oben gemeldet
Taufzeugen ſind Vater und Mutter
oben gemeldete Eliſabeth iſt geboren in Ameri,
im Staat Pennſilvanien. in York County

Gott alle..
die Ehre

State Museum
LUCKNOW.

SCULPTURE IN WOOD AND METAL

Sculpture in Wood and Metal

Utility was uppermost in the mind of the artist working in three-dimensional forms: a weathervane to top the barn, a gaudy Indian to stand before the tobacco shop, or entrancing wooden toys whittled out in leisure hours. To dignify such commonplace articles with the term "sculpture" is to risk confusion with the academic meaning of the word. However, for the sake of clarity all three-dimensional objects have been grouped under this heading.

In the seventeenth century, sculpture in America was chiefly limited to tombstone carving. During the eighteenth century, however, portraits, ship decorations, tradesmen's signs, and weathervanes were found in ever increasing numbers until folk sculpture reached its peak before the Civil War. Then machine products, commercially distributed, supplanted the handwork of the craftsman-sculptor, just as mechanical reproductions began to supersede the pictures of the itinerant artist. Late nineteenth-century products, such as factory-made weathervanes, doorstops, lawn figures, and hitching posts do not of themselves come within the scope of folk art. They do, however, perpetuate earlier models which were originally created by individual folk artists.

FIGUREHEADS

Following ancient tradition, ship decoration in the nineteenth century was one of the chief occupations of our seaport towns, and the making of stern pieces and figureheads occupied the time of many professional carvers until steam gradually supplanted sail and iron replaced wood.

To sailors, figureheads personified the spirit of the ship. The carvings might be full length figures, or half figures called "bustheads," and were usually supported on a scrolled bracket placed directly beneath the bowsprit.

Images of every sort were used – American Indians, statesmen, military heroes, gods, goddesses, and patriotic symbols. Many vessels carried representations of their owner, his wife, or daughter. If a realistic form was not desired, a carved scroll, called a billethead, was substituted in the same position.

For large figureheads several blocks of wood were dowelled together; smaller ones were often carved from one block. Figures were generally painted in white or polychrome, sometimes with details applied in gold leaf. The account books, in the author's possession, of Simeon Skillin of New York City, ship's carver during the late eighteenth and early nineteenth centuries, include many entries for the painting of figureheads. One, for example, reads: "Painting and guilding the figure of Cleopatra" and the cost, in 1812, was given as $15.00.

TRADE SIGNS

In eighteenth-century America a tradesman often identified his shop by displaying a sign or symbol associated with his business – a sheep carved in wood to hang before the wool merchant's or a pig at the butcher shop. Such carvings disappeared in the early nineteenth century in favor of two-dimensional painted signboards which swung on brackets or were nailed to the front of the premises. Cigar store Indians, a notable exception to this shift in popularity in business signs, appeared in great numbers and variations before well-equipped tobacco shops in the late nineteenth century.

The earlier carvings, such as No. 136, showed considerable originality of design, but later ones became stereotyped in pose and costume. Most of these Indians held cigars, tobacco leaves, or snuff, and all were kept brightly painted to attract patronage.

DECOYS

The use of dead birds or handmade decoys to entice waterfowl within range of the hunter's gun dates back to the early Indian days, and various types of homemade lures have been used along the coast and on inland lakes for many generations. Toward the middle of the nineteenth century, sportmen and hunters developed a growing demand for decoys, and many people, who had a knack for carving, whittled birds in their spare time. Decoys were homemade until after the close of the Civil War when machine production in factories resulted in a certain amount of standardization in shape, size, and design. Bodies were turned on a reproducing lathe with only the tail and head shaped by hand.

There were two main types of decoys: floaters and stickups. The floating variety, such as ducks, geese, sea gulls, and loons, sat on the water and were furnished with ballast and anchoring equipment. A second type of sitting duck, made of cast iron, was used as ballast on floating batteries to hold the hunter's blind as near the level of water as possible (*cf.* No. 401). "Stickups," usually representing snipe, plover, and other shore birds, were fitted with removable sticks so they could be set up to resemble birds standing on the ground. The majority were made of wood, some realistically carved and painted. Others were silhouettes or mere stylized figures of a particular species. The latter are the more interesting examples of folk art and make equally successful decoys (Plates 142 and 155).

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Since gunners have always preferred handmade decoys, the craft is one of the very few persisting in modern times.

TOYS AND NOVELTIES

Many household objects, such as dolls, toys, mantel ornaments, and whirligigs, were whittled in leisure hours. In Pennsylvania such carvings were particularly bold and colorful, especially the animals and birds made by Wilhelm Schimmel (*cf.* Nos. 140, 403).

WEATHERVANES

Eighteenth-century views of American towns illustrate the wide use of weathervanes. A cockerel or banneret decorated the spire of almost every meeting house, and codfish topped many New England public buildings.

Early vanes were made in hollow form from two sheets of copper hammered over templates and brazed together at the edges. Others were cut in silhouette from sheet metal. While utility was their primary purpose, suitability to the particular building was seldom overlooked in choosing a design. Deacon Shem Drowne, the earliest known Boston weathervane maker, was a professional "tin man," or metal worker, and molds for casting lead pipe and making pewter sundials remained in his shop at the time of his death. He is known to have produced the Faneuil Hall grasshopper, the New Brick Church cockerel, the Province House Indian, and the Christ Church banneret, all made between 1716 and 1742.

A wooden weathercock, carved in 1786 for the old Custom House in Portland, Maine, still exists, but few early wooden weathervanes have survived. Local carpenters were responsible for many of the horses, cows, fish, and roosters which topped capacious nineteenth-century barns, and some were undoubtedly made by the farmers themselves according to their own designs.

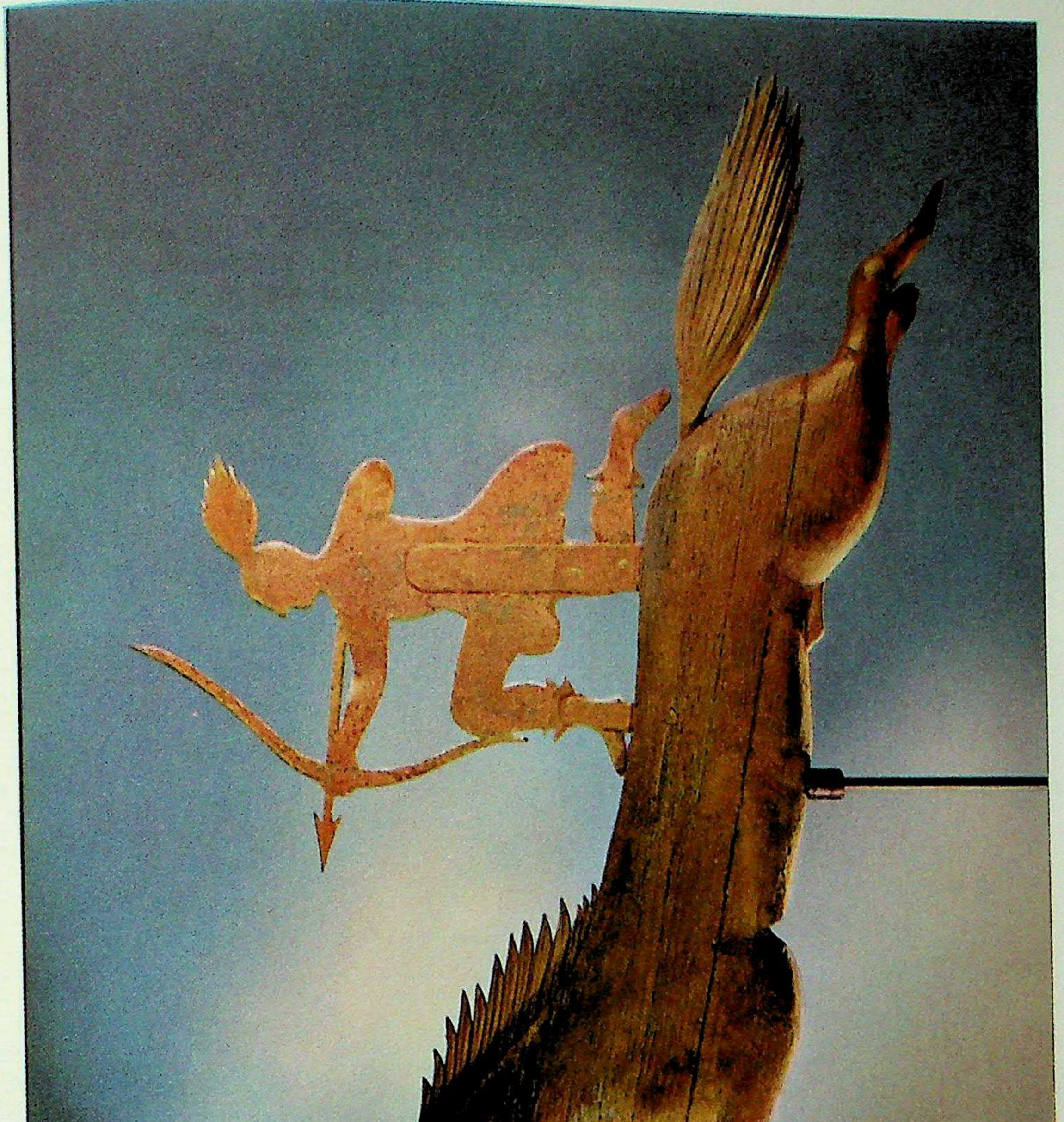
After 1850 all types of individual craftsmanship began to suffer from the results of mechanical reproduction. Factories producing ornamental metal work opened in Boston and New York. Their catalogues advertised weathervanes based on old designs as well as new patterns. Cows, sheep, roosters, and models of famous trotting horses, copied from Currier lithographs, became popular weathervanes in great demand.

[134]

WEATHERVANE - INDIAN ON HORSEBACK

1850–1875

Horse, woodcarving – pine; Indian, sheet iron. Length 39″. A skillful combination of wood and metal suggests that this is a homemade vane. Factory-made products seldom combined such materials or conveyed such a feeling of effortless speed and balance.



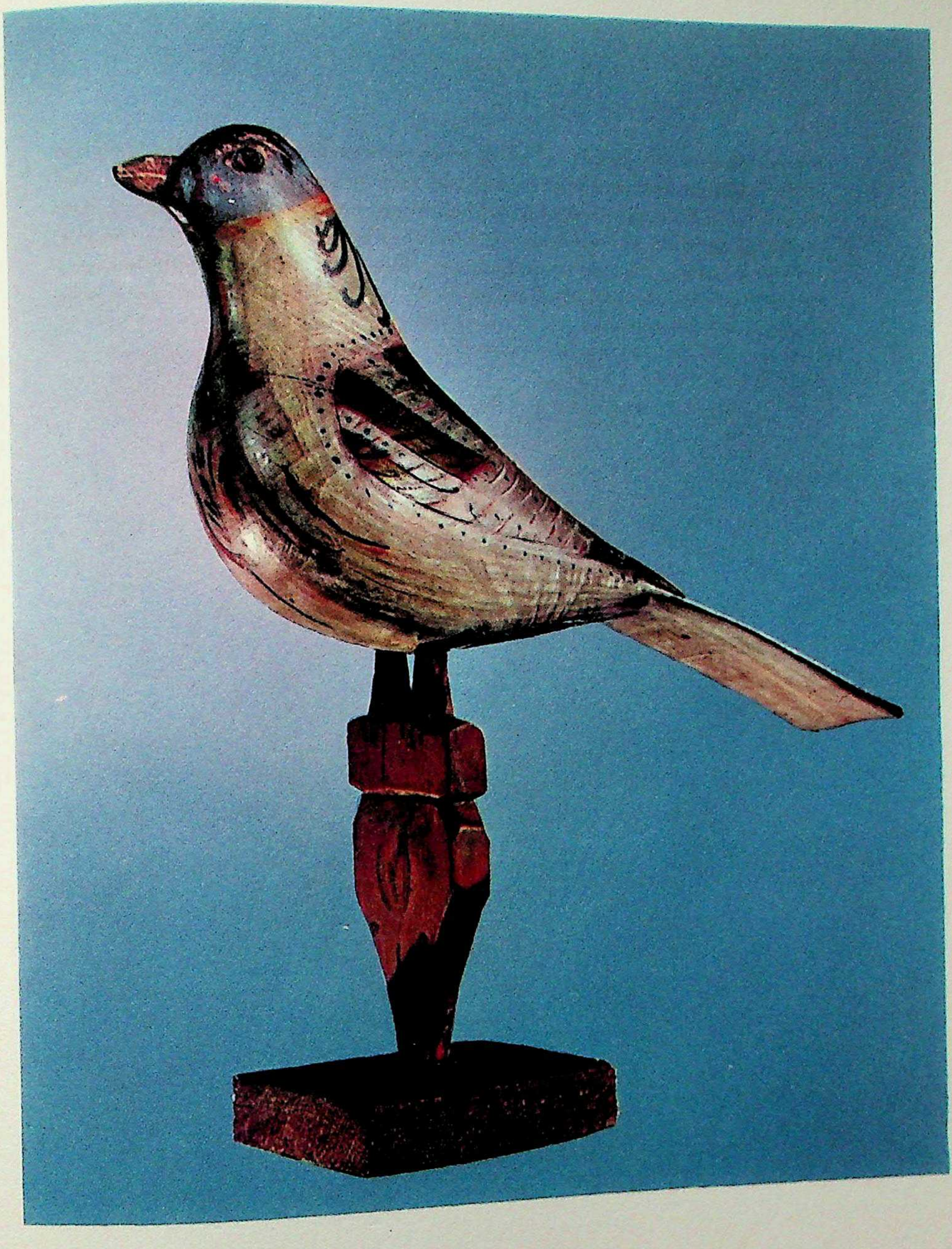
[135]

PIGEON

1850–1900

Woodcarving – birch. Height 11¾″. This ornamental carving is an excellent example of Pennsylvania German craftsmanship both in form and painted decoration. The bird stands on the original square base which is surmounted by a flat shaped support, on the top of which are painted two sets of short black strokes to simulate claws. The legs are carved from the same block as the base and are dowelled into the under part of the body, also formed of one piece of wood. The back and tail are lightly incised to indicate feathers.

State Museum,
LUCKNOW.



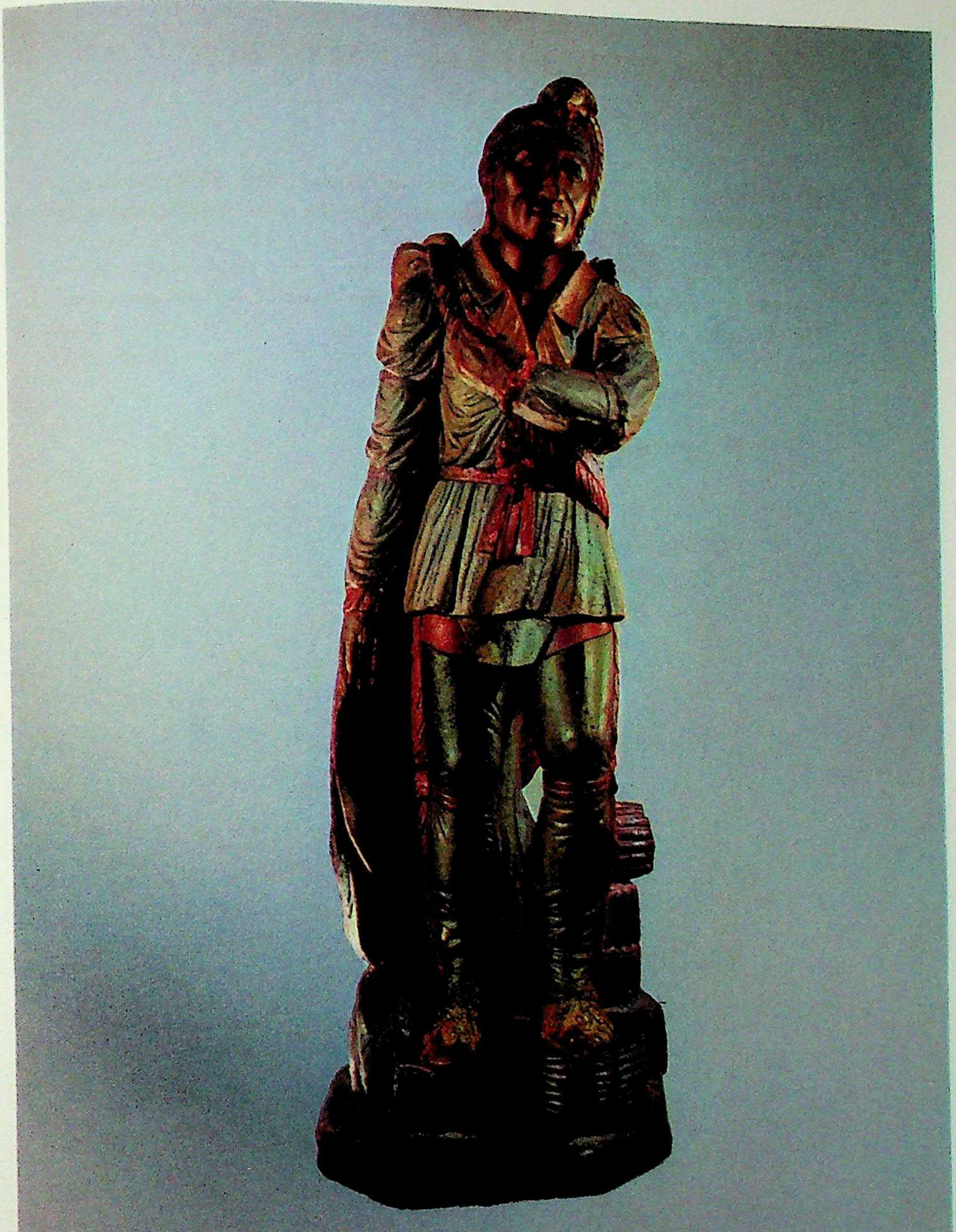
[136]

CIGAR STORE FIGURE - TRAPPER INDIAN

1850–1875

Woodcarving – pine. Height 42½″. The cigar store Indian advertising the tobacco shop in nineteenth-century America is said to have had an unusual origin. The earliest English examples were called "Virginians," had Negroid features, and wore feather headdresses. A confusion apparently existed in the minds of the carvers between the men who exported tobacco, the plantation workers who raised it, and the natives who were first observed smoking it. In the last half of the nineteenth century, when American cigar store figures attained their greatest popularity, Indians, as such, were accurately portrayed.

Reference: Lipman, Jean. *American Folk Art.* New York: Pantheon Books, Inc., 1948, pp. 73–91.



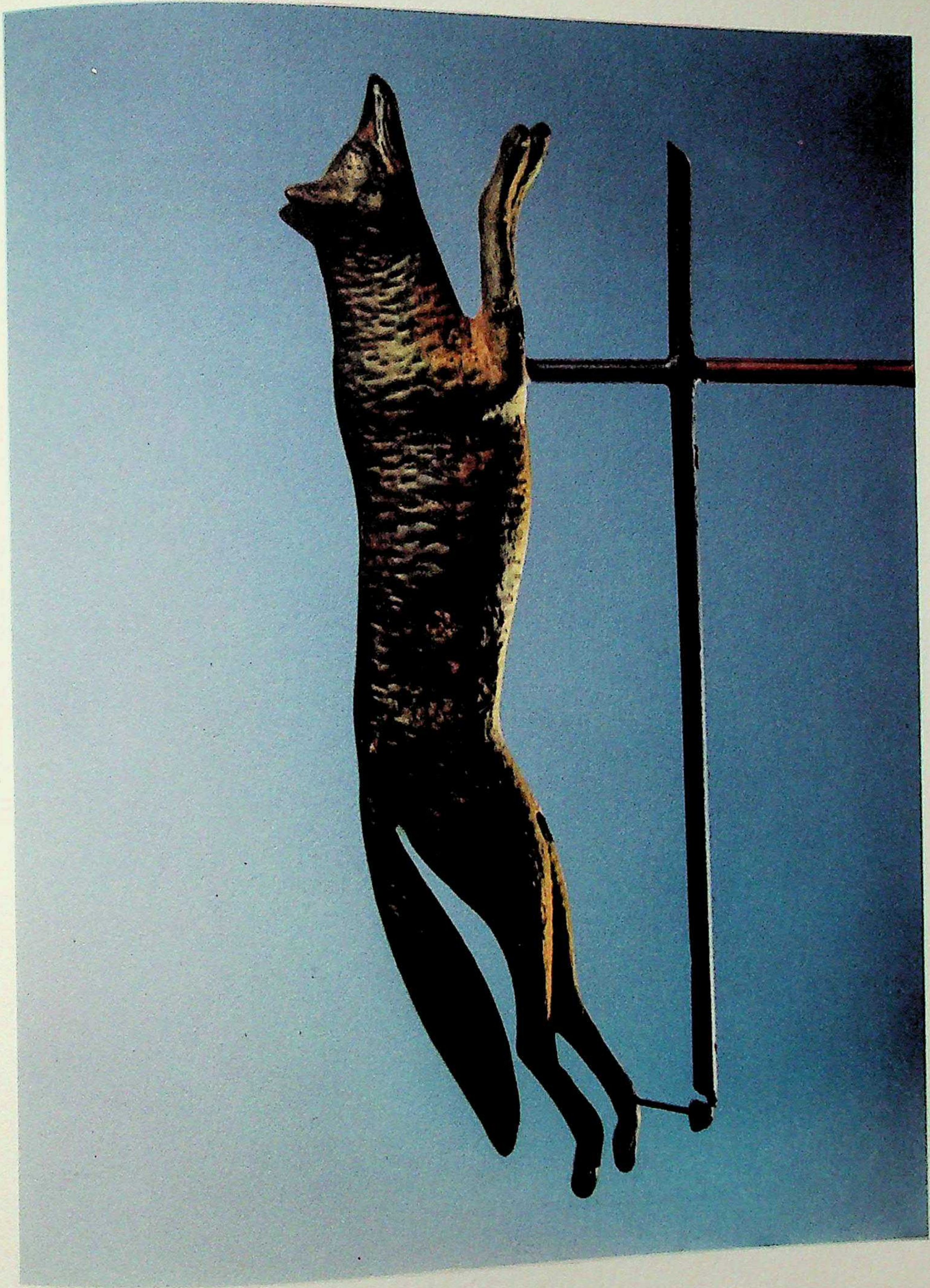
[137]

WEATHERVANE – RUNNING FOX

c. 1892

Copper. Length 21¼″. This weathervane was manufactured by L. W. Cushing and Sons of Waltham, Massachusetts, and appears in their catalogue of 1892, priced at $15.00.

REFERENCE: *Catalogue of Weathervanes*, No. 9. Waltham, Massachusetts: L. W. Cushing and Sons, 1892, p. 17.



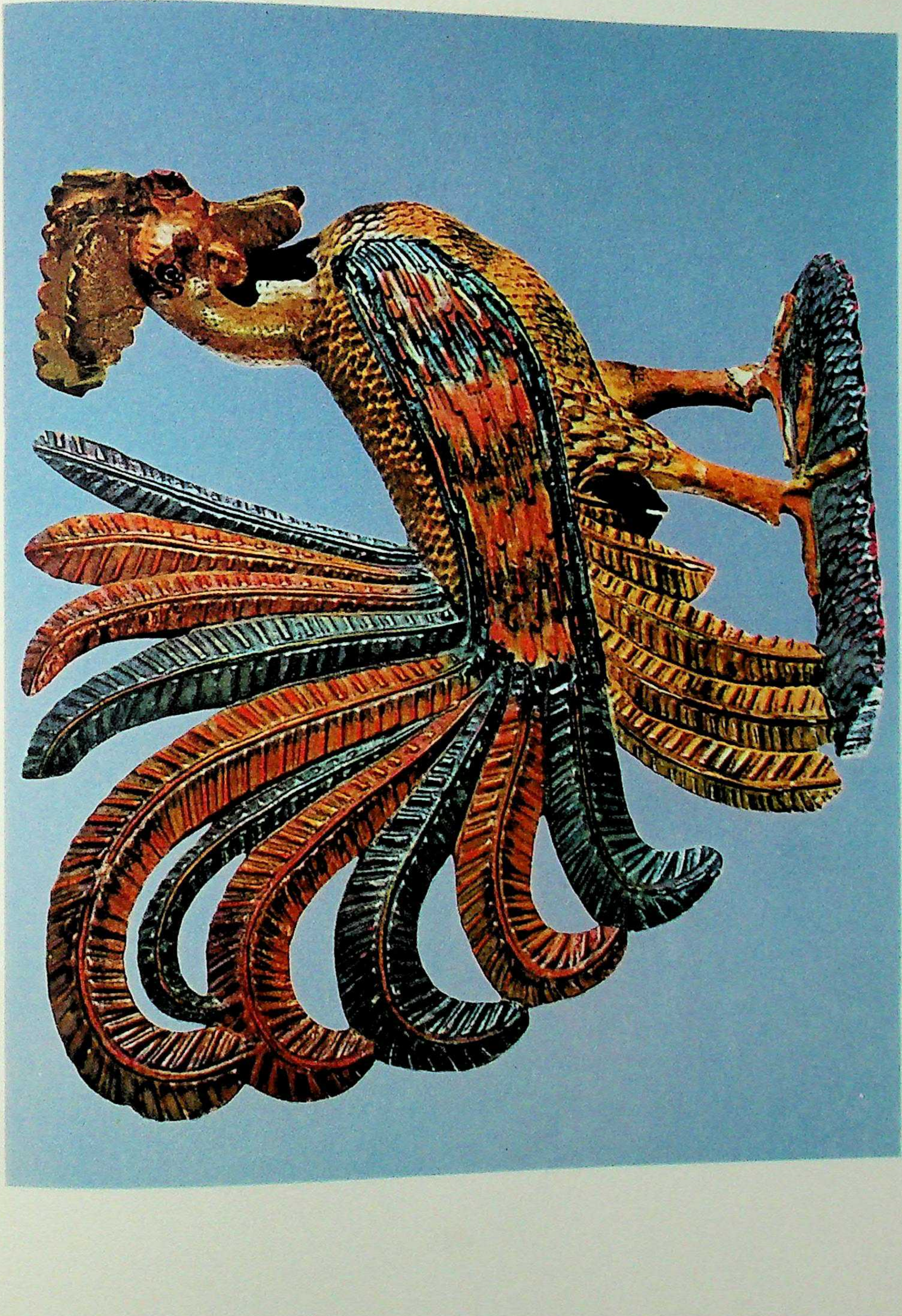
⁜[138]⁜

ROOSTER

c. 1875

Woodcarving – pine. Height 10½″. Ornamental woodcarving was well-established in the Pennsylvania German tradition and found expression in household furnishings as well as small decorative objects such as this rooster. They were generally painted in bright colors. The similarity of pattern and technique found in a great many similar roosters suggests a common, if unidentified, authorship.

State Museum,
LUCKNOW.

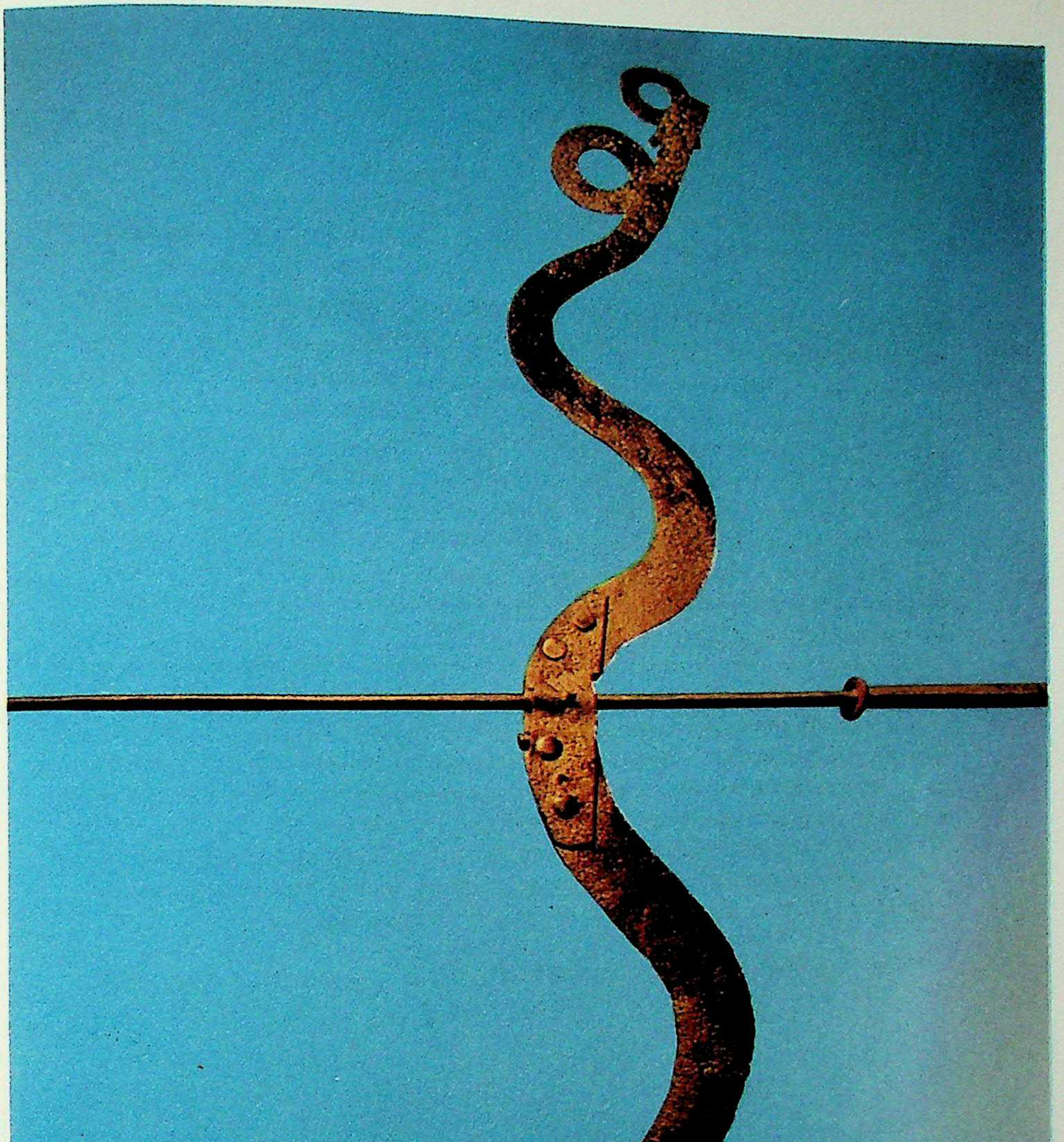


[139]

WEATHERVANE – SNAKE

c. 1830

Iron. Length 29¾″. This is a homemade article of unusual design, with no affinity to a standard factory-made product. The accurate dating of such examples is relatively impossible as hand craftsmanship in the old tradition persisted in some instances even into the twentieth century. Here a silhouette of exceptional grace is enhanced by the skillfully placed eye and ominously protruding tongue.



[140]

EAGLE

1870–1890

Wilhelm Schimmel, 1817–1890

(Pennsylvania)

Woodcarving – pine. Height 13½″. The sawtooth carving of the body and individual rectangular treatment of the wing feathers are typical of Schimmel's work.

Little factual information exists concerning the woodcarver, Wilhelm Schimmel. He is said to have come into the Cumberland Valley of Pennsylvania soon after the Civil War and to have made his home with the Greider family at their mill some six miles west of Carlisle. He was a large, homely, German-speaking man, appearing surly and bad-tempered. His sole occupation was woodcarving: the making of toys, figures, animals, and birds. His small eagles were used as mantel or table decorations, and the large ones, some of which had a wingspread of three feet, were exterior ornaments. It is said that his only tool was a pocket knife occasionally augmented by a piece of glass for smoothing.

Schimmel was a true itinerant, traveling the countryside with a basket of carvings which he sold for ten to twenty-five cents or traded for board and lodging. His usual trip was within a twenty-mile area from Carlisle to Newburg and from the Conodoguinet Creek to the North Mountain, with infrequent trips into adjoining counties and rare visits as far east as Lancaster. After completing his figures, he covered them with gesso, a plaster-glue base, before the decorative paint.

Schimmel died in the Carlisle Alms House on August 3, 1890, at the age of seventy-three years. Although of little monetary value during his life, his carvings are now appreciated for their individuality of design and workmanship.

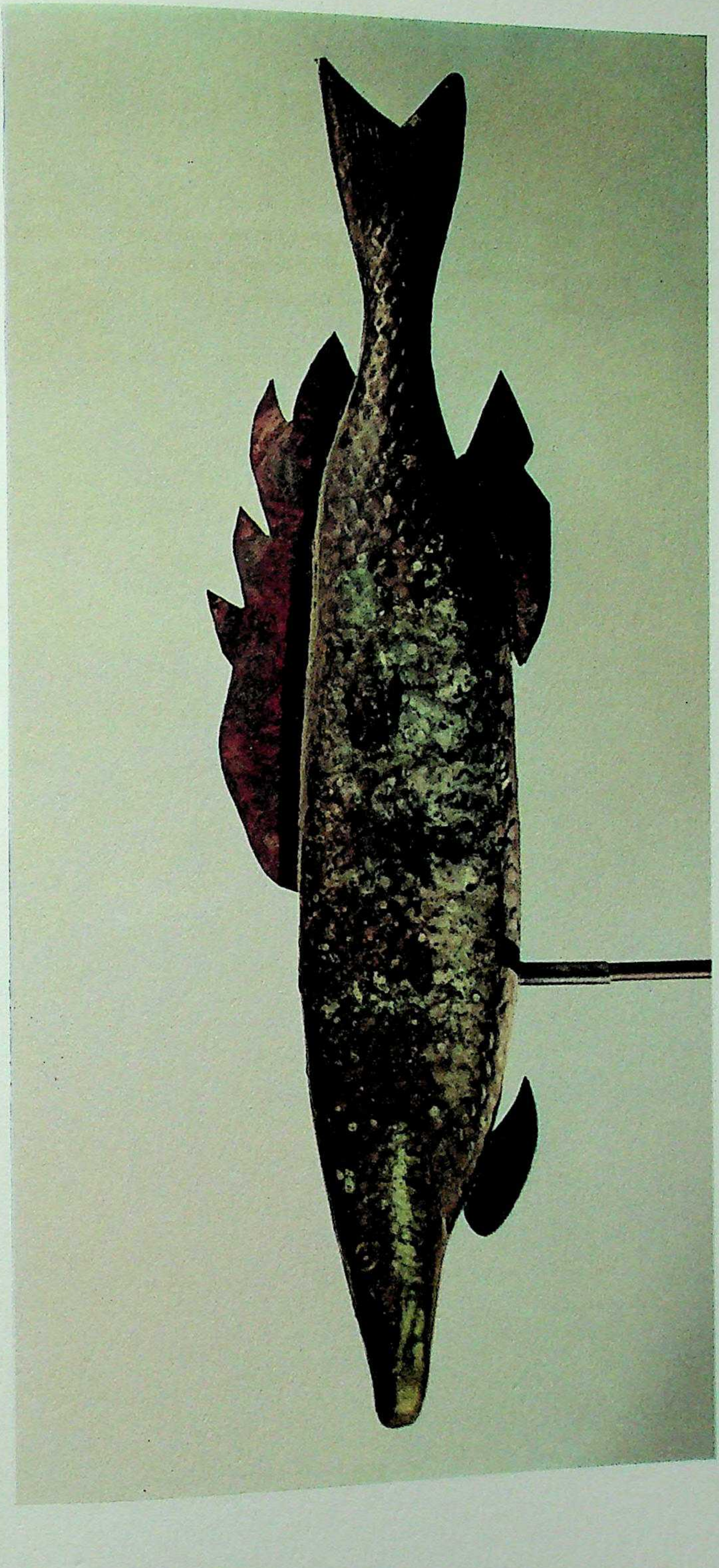
Reference: Flower, Milton E. "Schimmel the Woodcarver," *Antiques*, XLIV, No. 4 (October 1943), pp. 164–166.

⁂ [141] ⁂

WEATHERVANE – PIKE

c. 1850

Copper. Length $35\frac{5}{8}$″. This vane is undoubtedly homemade and not of the commercial "catalogue" variety found later in the century. The pike is an unusual subject to be used as a weathervane.



[142]

DECOY - CROW

c. 1900

Woodcarving – pine. Length 14″. The beautiful simplicity of this black-painted bird is accentuated by the absence of the usual carving and fancy painting generally employed to impart a degree of realism. Neither wings nor plumage of any sort are suggested, the glass eyes being the only realistic feature of the completely stylized head.

Similar examples may be seen at Shelburne Museum and the New York State Historical Association.

State Museum,
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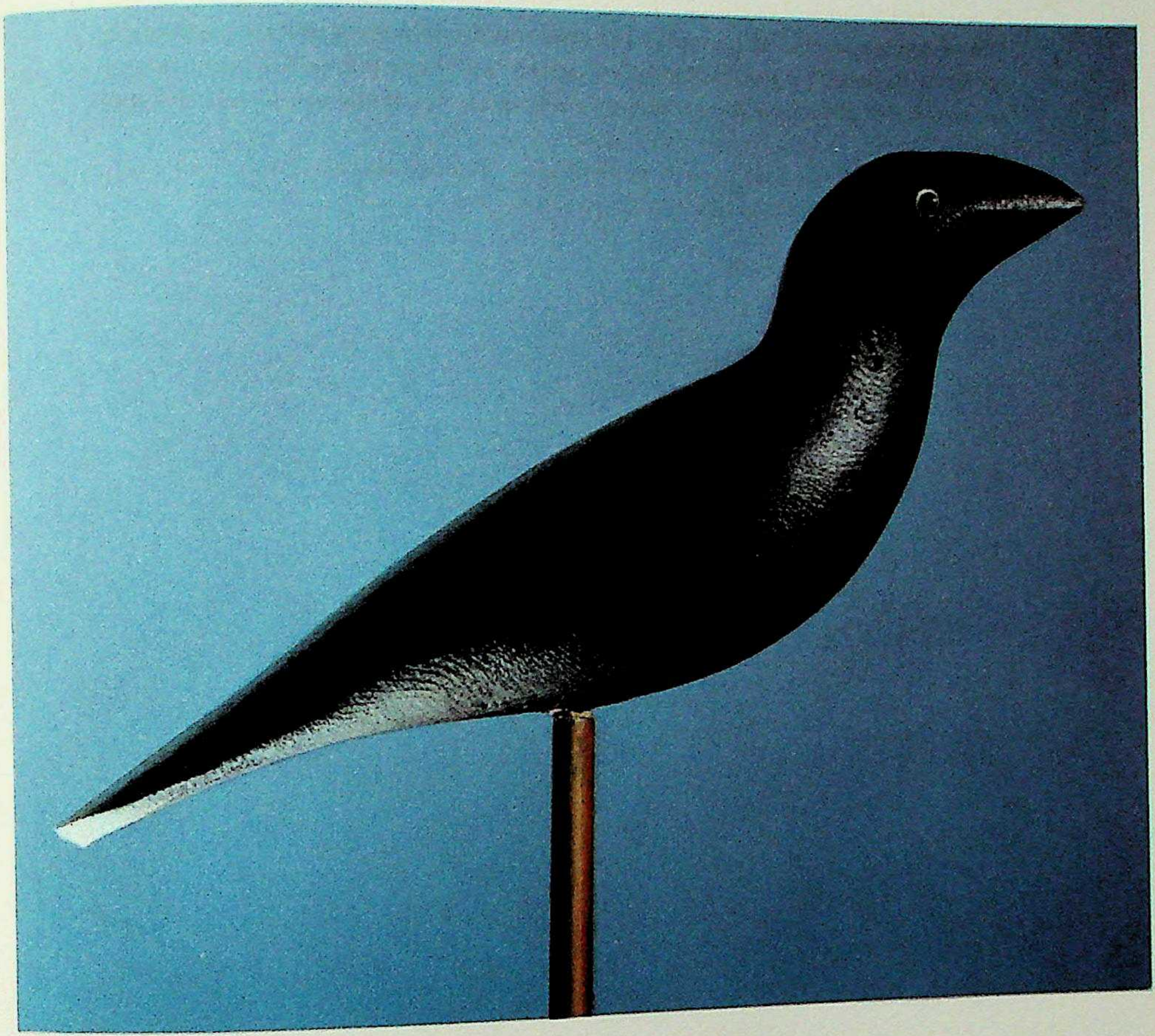


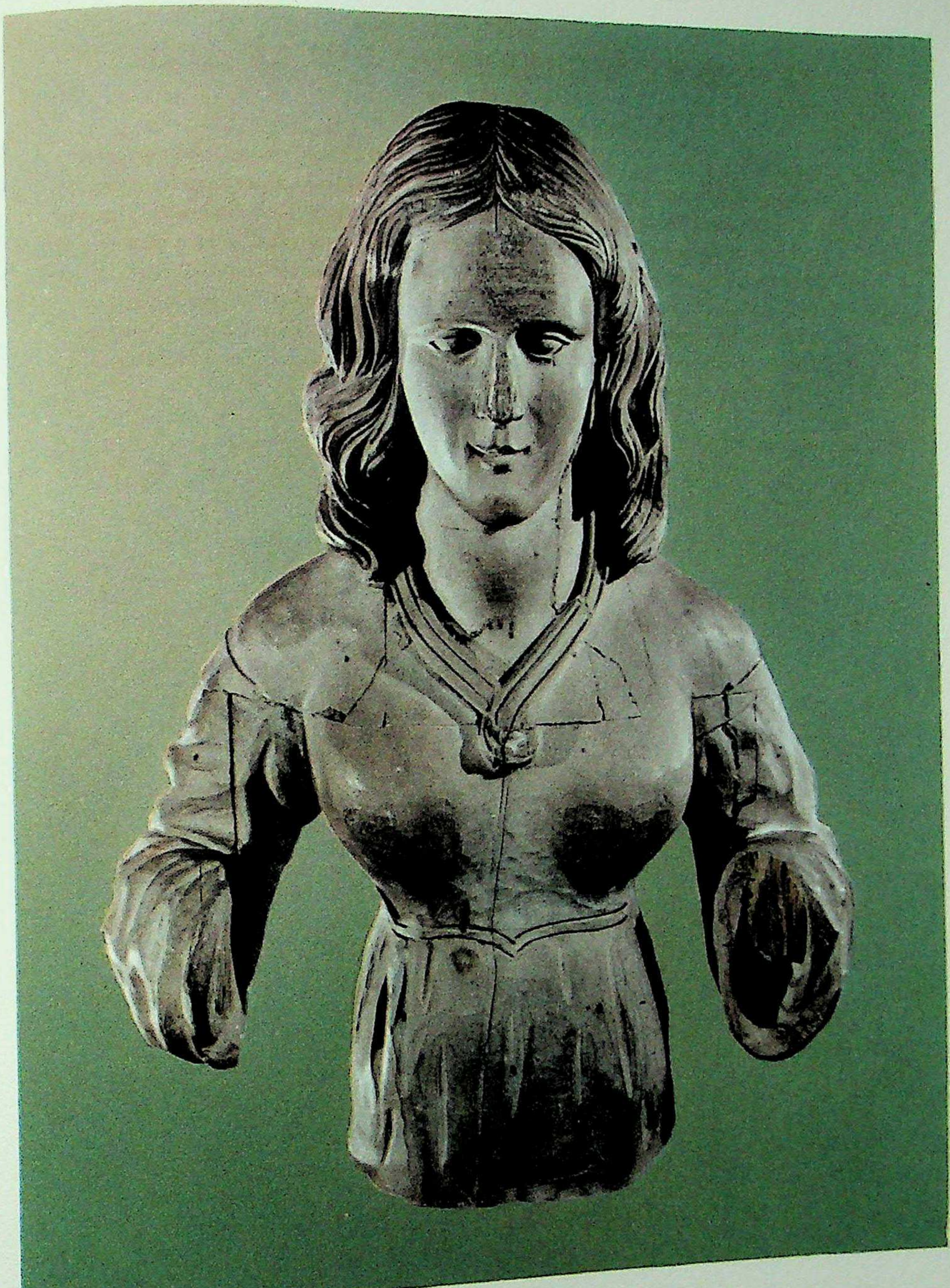
[143]

SHIP'S FIGUREHEAD–BUST OF GIRL

c. 1825

Woodcarving – pine. Height 27½". In the early nineteenth-century manuscript account books of Simeon Skillin, New York City, a "busthead" of this type is listed at about $10.00. Although the carver is unknown, this figure is said to have been removed from a schooner operating on Long Island Sound.

REFERENCE: Manuscript of Simeon Skillin in collection of the author.



LOCOMOTIVE ORNAMENT - INDIAN ARCHER

1875–1900

Sheet iron. Height 17$\frac{7}{8}$". In the days before the big railroad consolidations, locomotives were often permanently assigned to a crew whose pride of possession frequently resulted in the placing of individual ornaments on lantern or smoke box. Figures of Indian warriors were particularly popular, and once decorated the front of many of the old steam locomotives in Virginia, the Carolinas, and the far South. The Aberdeen and Rockfish Railroad's (North Carolina) engine No. 35 carried such an Indian brave under the headlight, and a similar locomotive ornament is owned by the Shelburne Museum. Weathervanes of comparable pattern were also popular and may be easily confused with this strictly ornamental form.

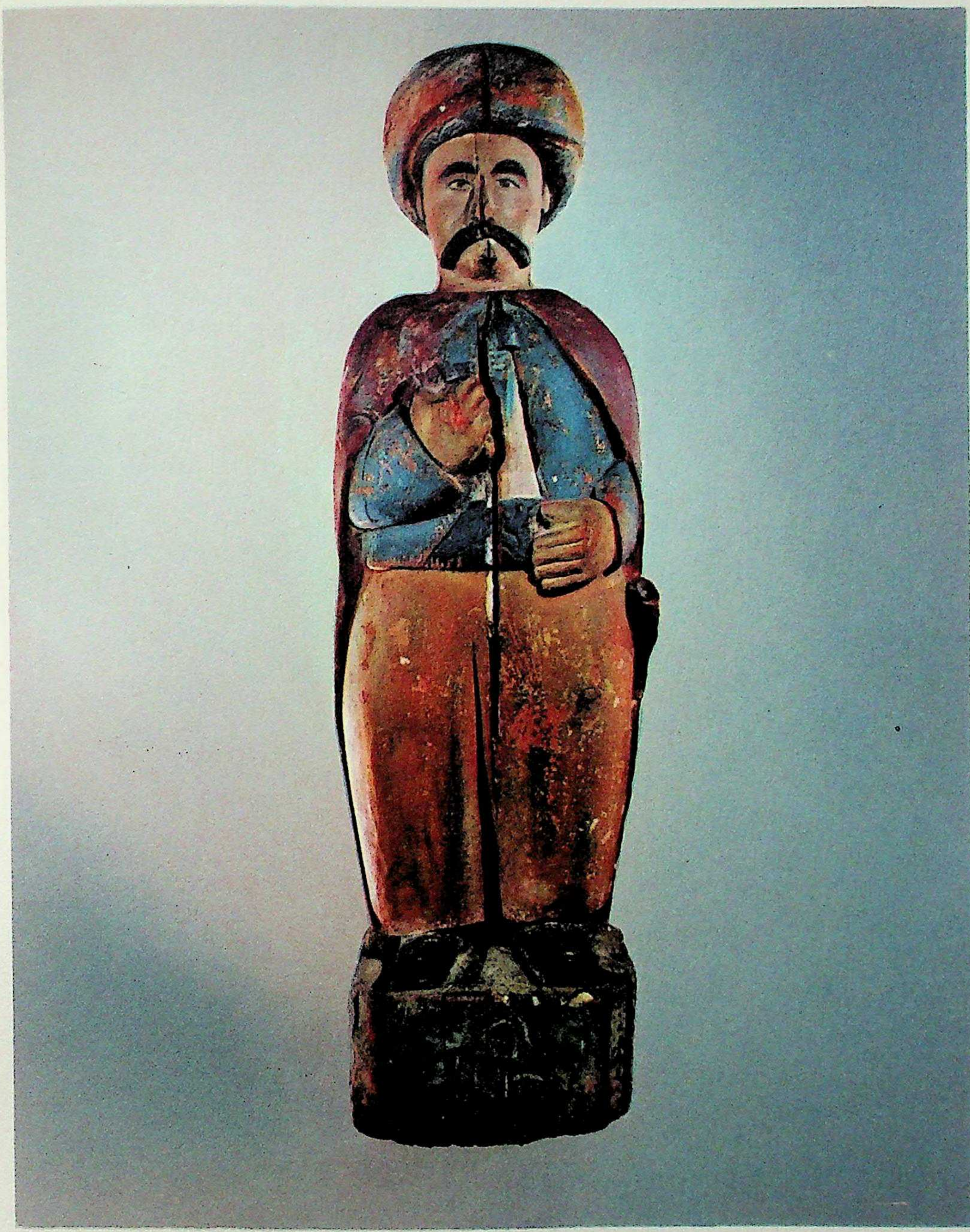
REFERENCE: Beebe, Lucius. "Railroad Art," *Antiques*, LII, No. 3 (September 1947), pp. 172–173.

[145]

CIGAR STORE FIGURE – TURK

1875–1900

Woodcarving – pine. Height 42″. Turks as shop signs were traditional symbols of Turkish tobacco merchants.



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[146]

SEATED CAT

c. 1850

Glazed pottery. Height 11¼″. This cat, with its distinctive mottled glaze, is a direct descendant of the toys and household ornaments made in England in the mid-eighteenth century by Thomas Wheildon and other contemporary potters. The red clay body, coarse glaze, and unskilled modeling indicate an American origin, possibly one of the Bell potteries located in the Shenandoah Valley of Virginia during the second half of the nineteenth century. This piece likewise bears a stylistic affinity to the large Pennsylvania chalkware cats which were also provincial substitutes for English Staffordshire figures.

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[147]

EAGLE

1850–1875

Woodcarving – pine. Height 56″. Every feather on the breast, wings, and back of this unusually powerful carving is individually cut in high relief. Across the back is a rectangular incision, from which protrude two large iron screws that once served to bolt the figure to its support. In the center of the breast are three holes, two of which are threaded to receive a rod or pole. The figure is said to have served as a sign board on an unidentified "Eagle Tavern" in Rhode Island.

WEATHERVANE - LIBERTY

Post 1886

Copper. Height 41″. The Statue of Liberty, from which this figure is adapted, was designed by S. A. Bartholdi to commemorate the 100th anniversary of American Independence. After its unveiling on Bedloe's Island in New York harbor in October, 1886, it became a popular patriotic symbol.

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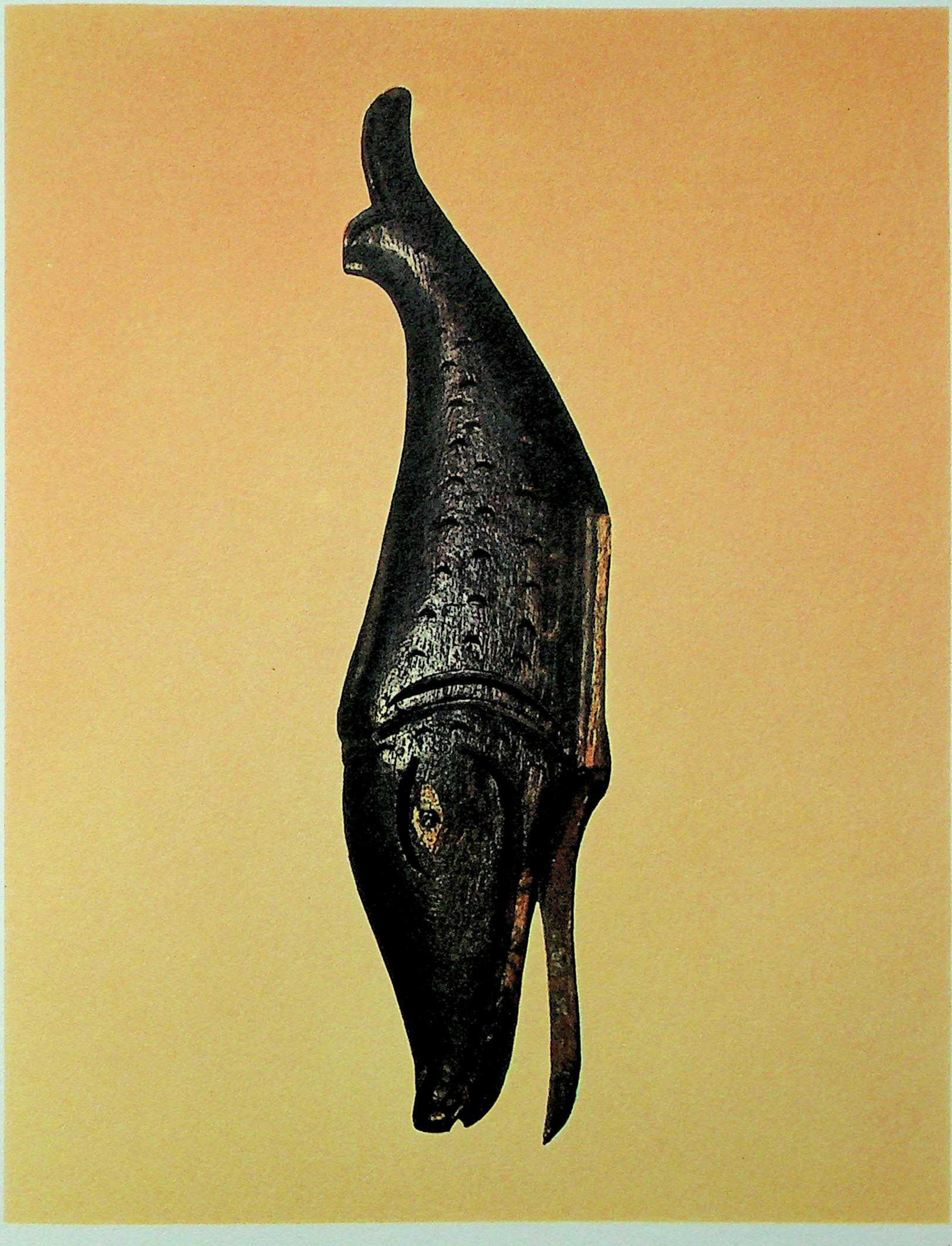
[149]

TOY – WHALE

c. 1875

Woodcarving – pine. Length 9⅜″. This toy is particularly well formed, having grooves around the upper part of the jaw and head and a pleasingly shaped tail. The under part of the jaw is painted dark red and pivots on a small wire, allowing the mouth to be opened and closed.



[150]

EAGLE

1875–1900

Copper. Height $18\frac{7}{8}''$. This is a standard catalogue pattern which might have been used as a flagpole ornament.

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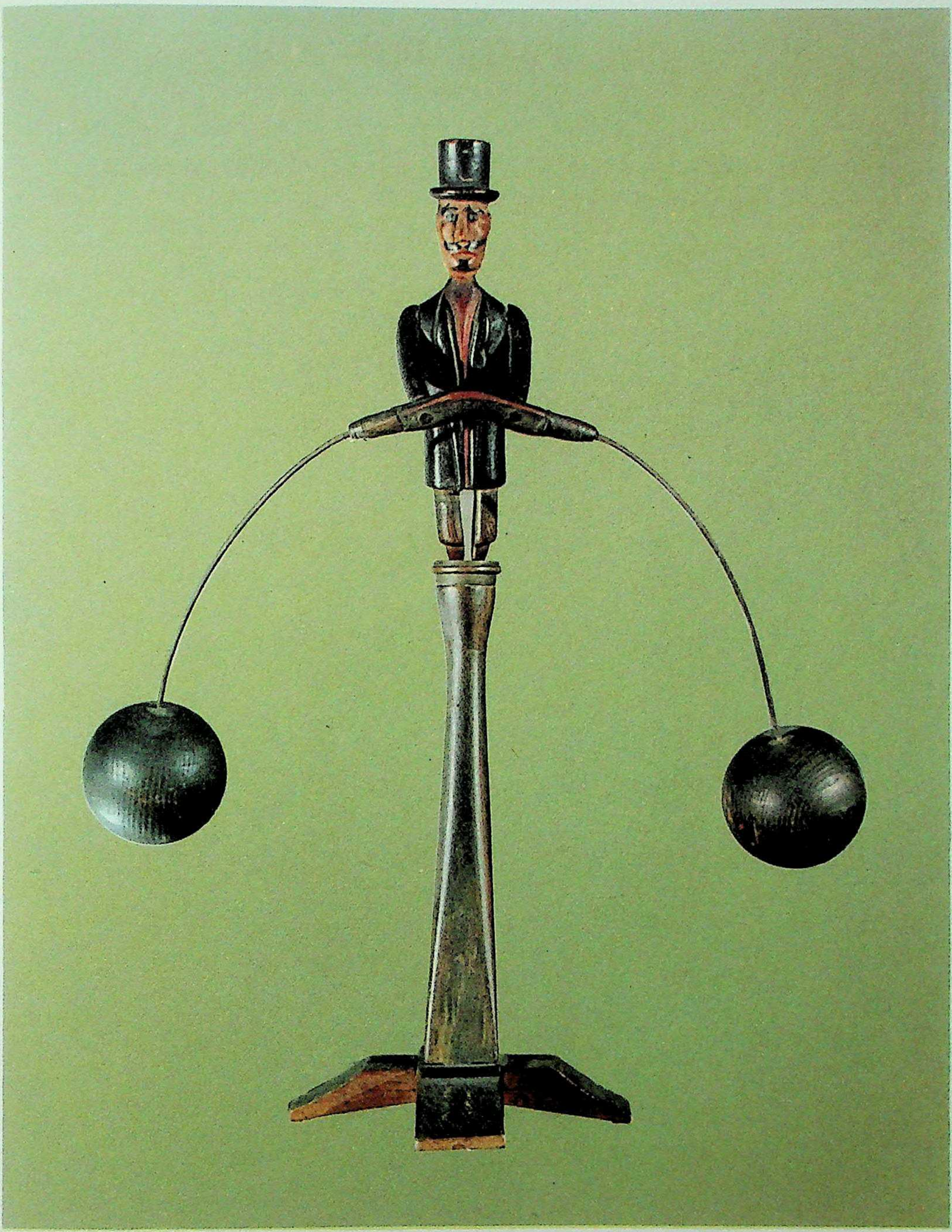
[151]

TOY – BALANCING MAN

1875–1900

Woodcarving – pine. Base – hickory. Height 15½″. This toy is balanced by means of two ball weights in such a manner that when tipped it returns to an upright position.

LUCKNOW.

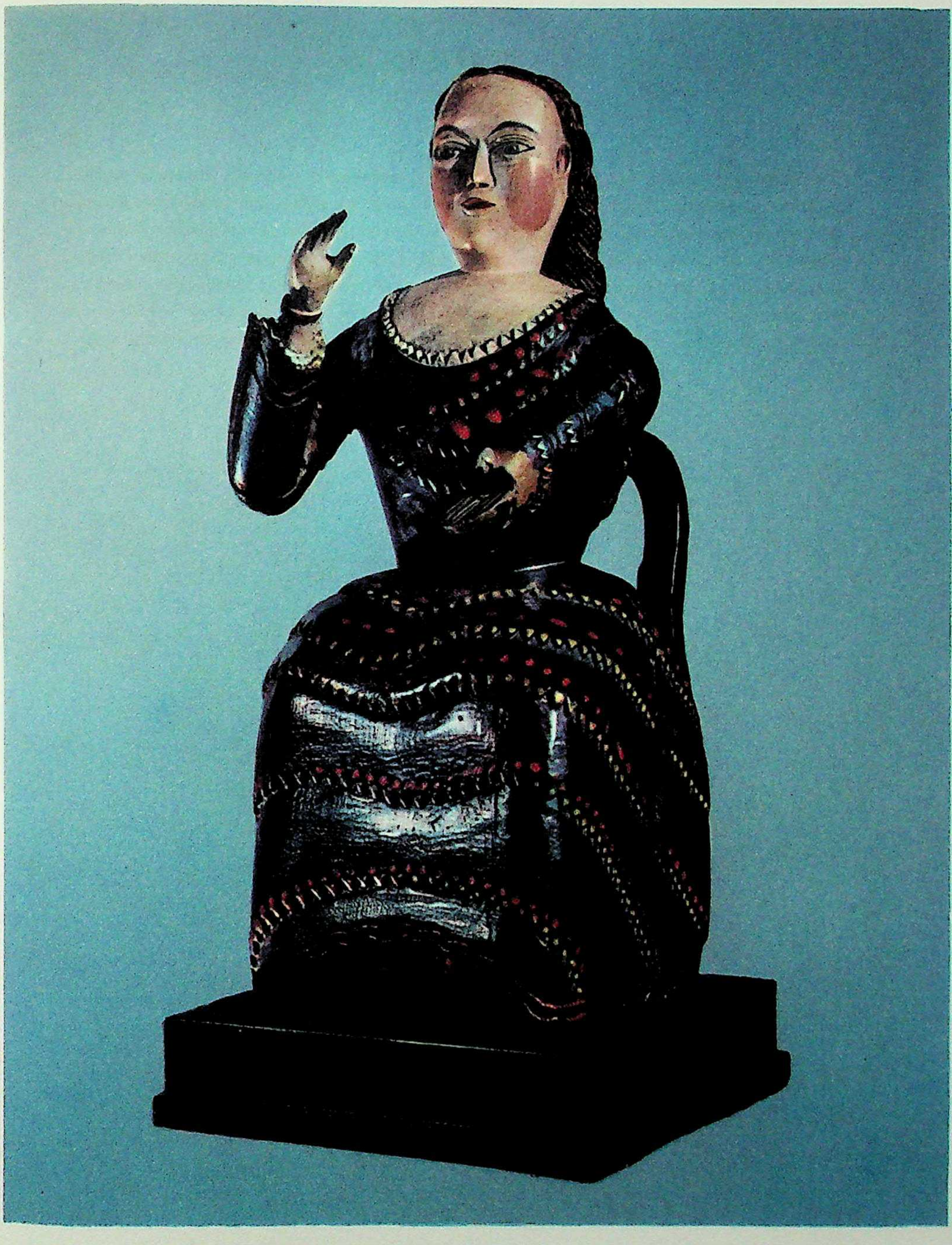


[152]

SEATED WOMAN

c. 1875

Woodcarving – pine. Height 12″. This figure, found near Ephrata, Pennsylvania, is believed to be Pennsylvania German in origin and is probably a decorative piece with no particular function. The figure is expertly carved, but the most unusual feature is the white-stockinged legs with red garters which may be seen from the back beneath the skirt.



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[153]

EAGLE

1850–1875

Woodcarving – pine. Height 29¼″. In 1782 Congress adopted the figure of a bald eagle for use on the Great Seal of the United States. As a patriotic emblem it became an increasingly popular motif in American decorative art, symbolizing both the strength and the pride of the young republic. The eagle appeared in many forms, particularly at the time of the war of 1812. It was used for such utilitarian objects as weathervanes, tavern signs, and flagpole ornaments – the probable use for this example. It is also found in interior decoration, household ornaments, and needlework.

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[154]

WEATHERVANE – TROTTING HORSE

c. 1883

Copper. Length 24″. Although not identical in every detail, this design closely resembles the weathervane listed as "Ethan Allen, Jr.," illustrated in the Westervelt weathervane catalogue for 1883. The horse still retains much of the old gilding.

Reference: *Westervelt's Weather Vanes.* Catalogue No. 6. New York: 102 Chambers Street, 1883, p. 19.

[155]

DECOY - LOON

1850–1900

Woodcarving - pine. Length 17¼″. This bird is not a close approximation of any known species, but it was probably intended to represent a loon. Although many homemade decoys were carved and painted in exact imitation of a particular type of bird, others bear only a general similarity to their prototypes. This apparently did not detract from their success as lures.

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[156]

WEATHERVANE - ROOSTER

c. 1825

Copper. Height 33″. The body is a casting, well modeled in considerable detail, with crest and tail cut out of sheet metal, attached separately. This weathervane, which was a standard pattern available in many sizes, is said to have been used on several buildings of the Saint Nicholas Society in New York.

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[157]

SHIP'S FIGUREHEAD – MINEHAHA

1856

William B. Gleason

(Massachusetts)

Woodcarving – pine. Height 70½″. This figurehead is believed to have been carved for the ship "Minehaha," launched by Donald McKay of East Boston on March 22, 1856. At that time the much admired English actress, Mrs. Julia Bennett Barrow, was giving readings from Longfellow's *Hiawatha* after her performances in *Olympia* at the Boston Theatre. Because of the popularity of the Indian theme, McKay decided to place the figure of Mrs. Barrow as Minehaha at the bow of his newest vessel. On May 17, 1856, *Ballou's Pictorial* published a full account of the launching at which Mr. Longfellow and Mrs. Barrow (who repeated passages from *Hiawatha*) were guests of honor. The article was illustrated by an engraving of the actress in her Indian garb, and a comparison of the figurehead with this picture indicates that the basic details of the costume were the same. The ship "Minehaha" was operated in general trade, carrying mixed cargos to the Far East. On December 3, 1867, while anchored at Baker's Island in the Pacific Ocean, she was blown onto a reef and within twenty-four hours became a total wreck. Her figurehead, however, was apparently saved. Many years later it came to light in the Virgin Islands, and eventually completed its unbelievable journey.

The account of the launching of the "Minehaha" concludes with this sentence: "The figurehead carved by Mr. Gleason of this city, for the arching bows of the 'Minehaha' representing Mrs. Barrow in the costume we have delineated is a fine piece of work, evincing much taste, and rising to the dignity of art."

The name of William B. Gleason, one of the most skillful of the young Boston carvers, appears in the *City Directory* in 1847 in partnership with his father and brother, S.W. and Benjamin A. Gleason. Five years later he established his own shop and was designated as "ship carver" from 1852 to 1858. To his credit were numerous carvings which adorned many well-known Boston clippers, including the figurehead of the famous "Flying Cloud." A full-length photograph of Mrs. Barrow as Minehaha taken by the firm of Masury, Silsbee & Case provided the model for Gleason to copy. Considering the limitations of his medium it is interesting to note the many details of the original costume which he faithfully reproduced.

REFERENCES: *Boston Daily Evening Transcript* (March 24, 1856).
Ballou's Pictorial, X, No. 15 (April 12, 1856), p. 237.
"Mrs. Barrow as Minehaha," *Ballou's Pictorial*, X, No. 20 (May 17, 1856), p. 305.
Pinckney, Pauline A. *American Figureheads and Their Carvers*. New York: W. W. Norton & Company, 1940, pp. 126–129.

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[158]

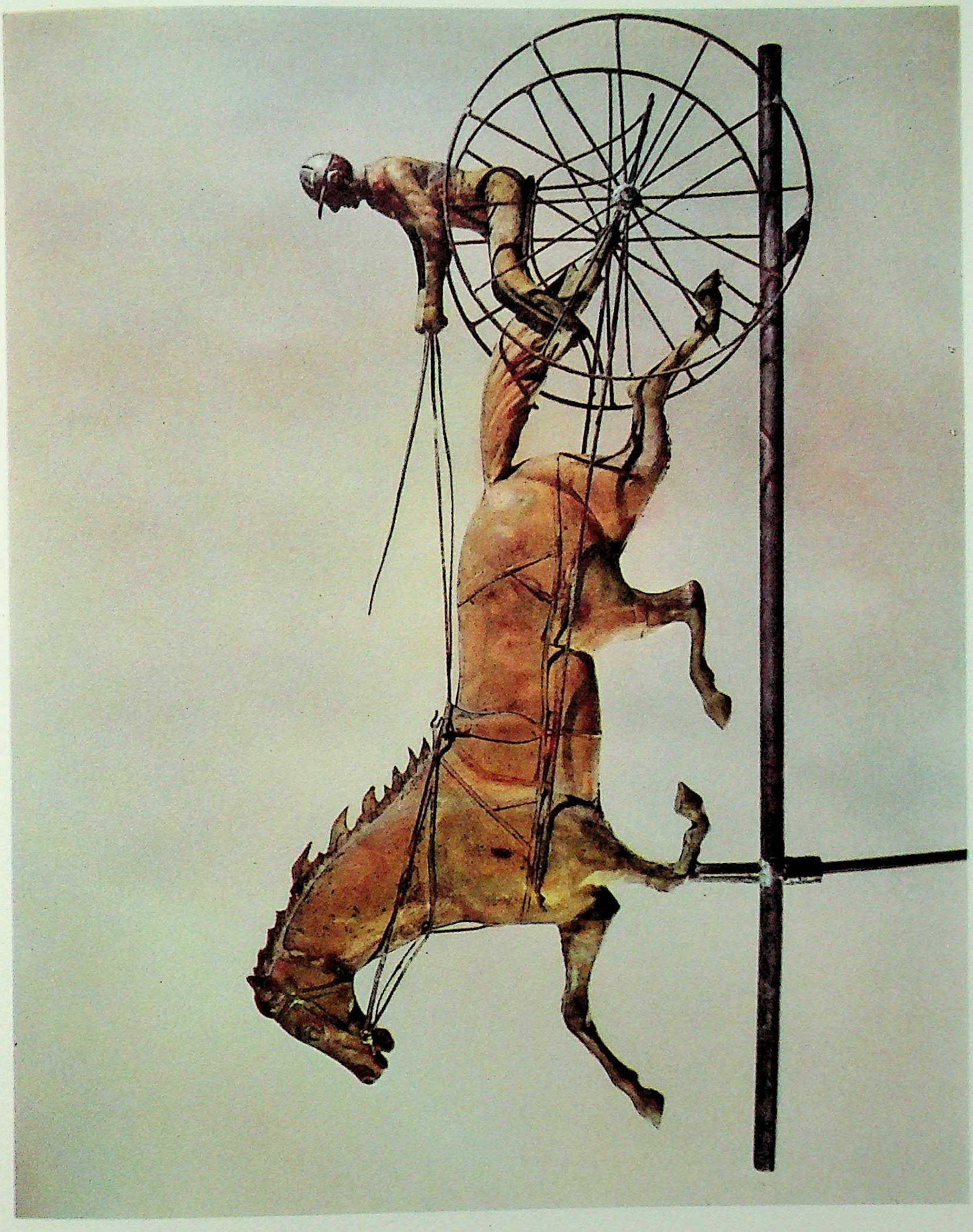
WEATHERVANE–TROTTING HORSE AND SULKY

1875–1900

Bodies and reins, copper; heads, cast iron; wheels, iron wire. Length 37¼″. Several dealers' catalogues of this period offered models similar to this, each being identified by the name of a different horse. Westervelt offered "American Girl," while J. W. Fiske titled their model, "Ethan Allen with Sulky." Traces of old yellow paint remain on this weathervane.

References: *Westervelt's Weather Vanes.* Catalogue No. 6. New York: 102 Chambers Street, 1883, p. 19.

Copper Weathervanes. Illustrated catalogue. New York: J. W. Fiske, Barclay Street and Park Place, p. 4.



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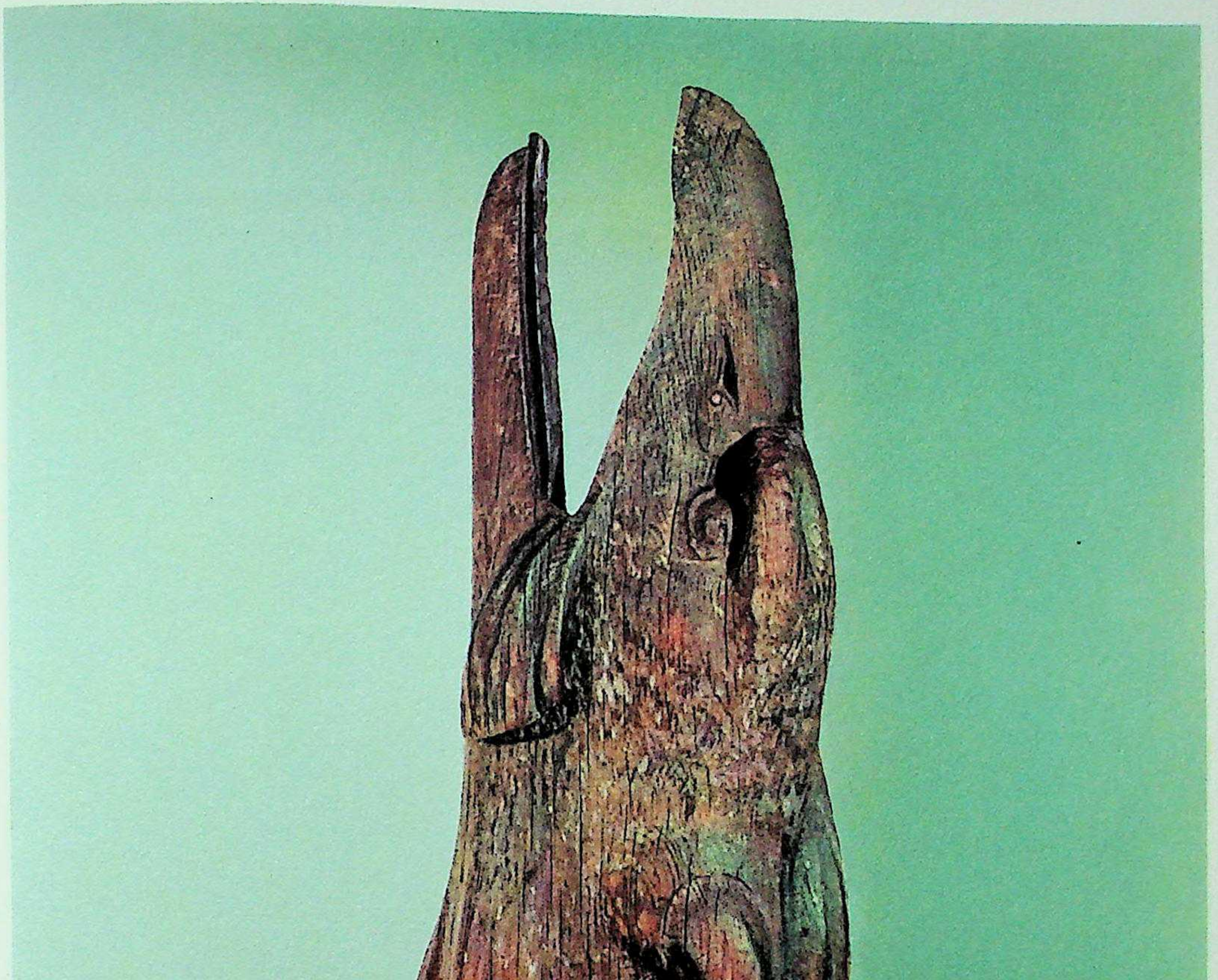
·[159]·

SHIP'S FIGUREHEAD – EAGLE

c. 1850

Woodcarving – pine. Length 20″. An example somewhat similar to this is owned by the New York State Historical Association.



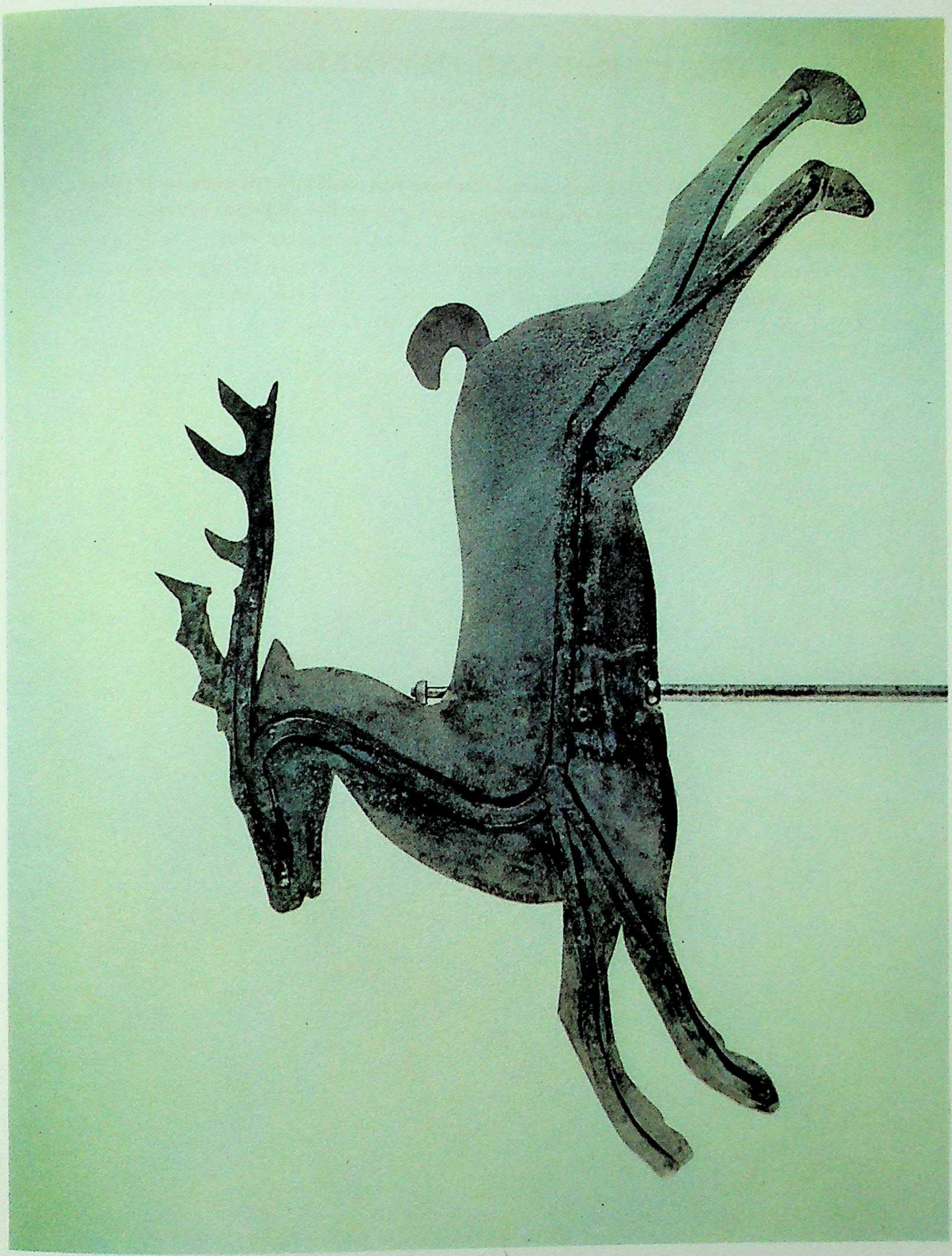
[160]

WEATHERVANE – RUNNING DEER

1875–1900

Sheet iron. Length 32½″. This is one of the standard catalogue patterns in which the silhouette of the figure is strengthened on the back by bolted bands of iron.

State Museum,
LUCKNOW.

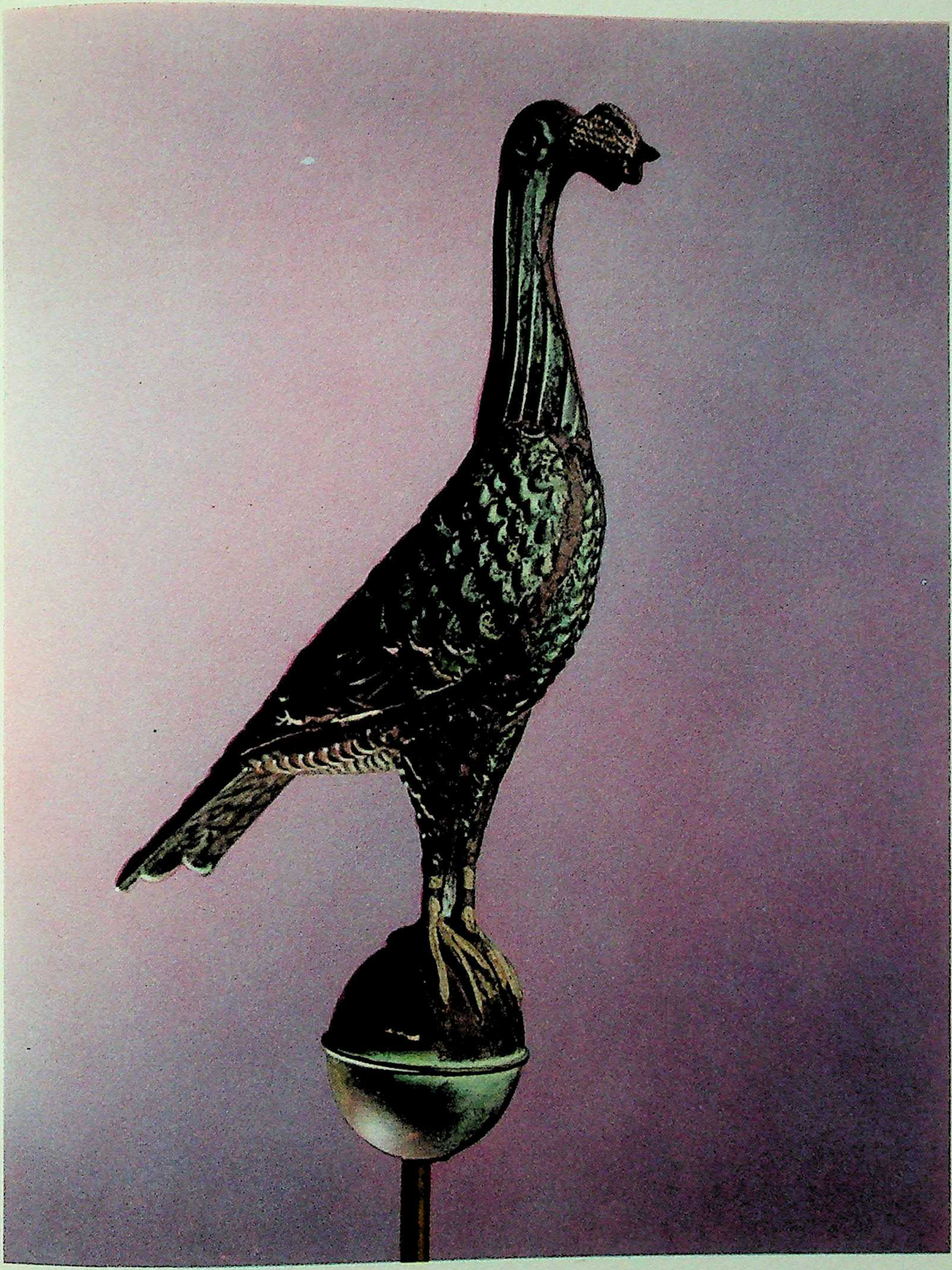


WEATHERVANE - CARRIER PIGEON

c. 1860

Copper. Height $17\frac{1}{4}$". This unusual weathervane was modeled after the carrier pigeon, a fancy breed with homing instinct that was very popular with fanciers in the nineteenth century. Unlike the more loosely termed homing pigeon, which was developed by breeding the best performers of several strains, irrespective of shape or color, the Carrier was bred for conformation. The long head, large beak and eye wattles, long thin neck, and long limbs were characteristic of the breed.

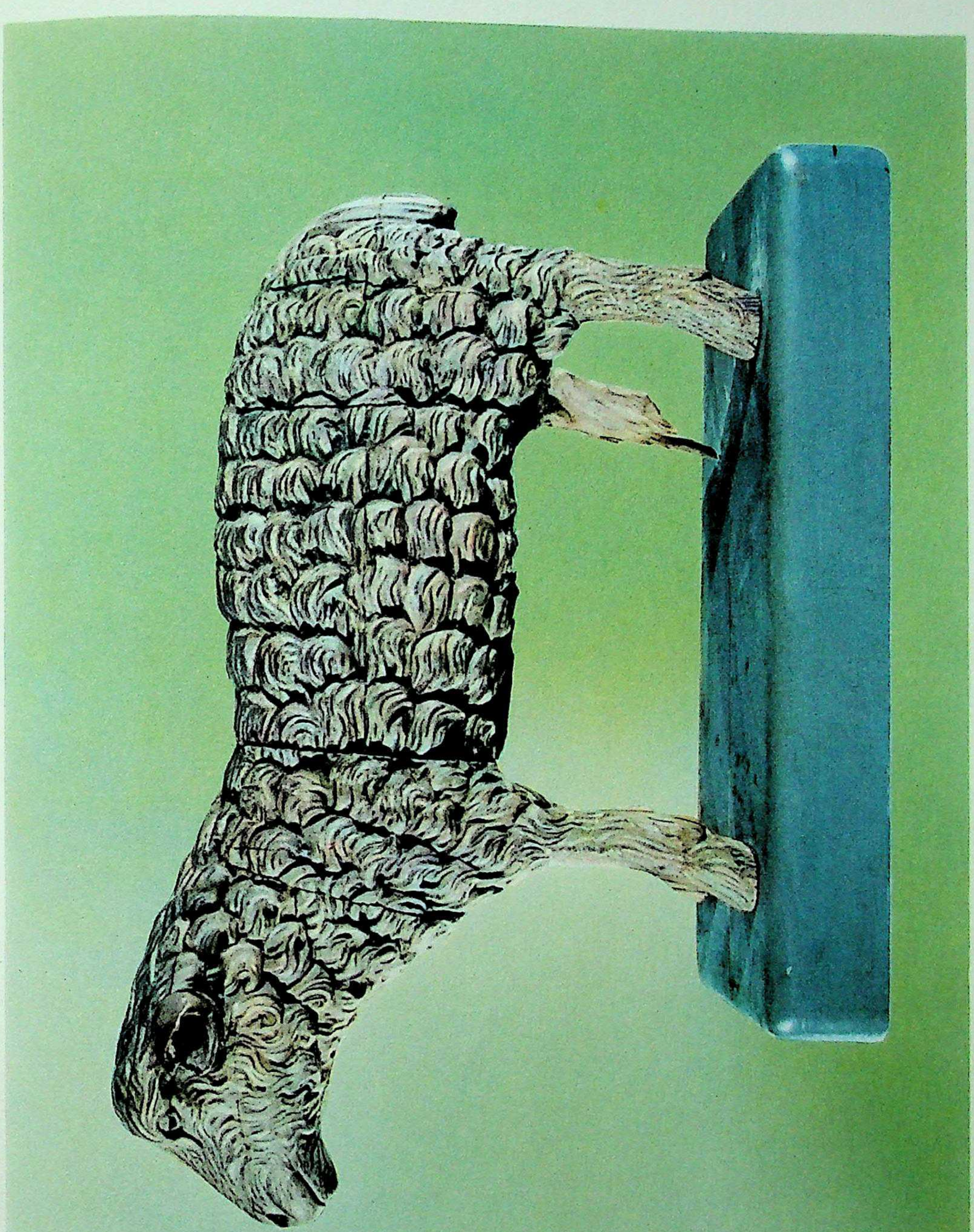
REFERENCE: Wright, Lewis. *The Practical Pigeon Keeper*. London, Paris, & New York: Cassell, Petter, Galpin, and Co., n.d.



LAMB

1800–1825

Woodcarving – pine. Length 24¼″. Tradesmen's signs frequently employed some reference to the nature of the business. This lamb might have been displayed by a sheep raiser or wool merchant. On the underside of the figure a metal-lined hole is provided to contain a supporting rod.

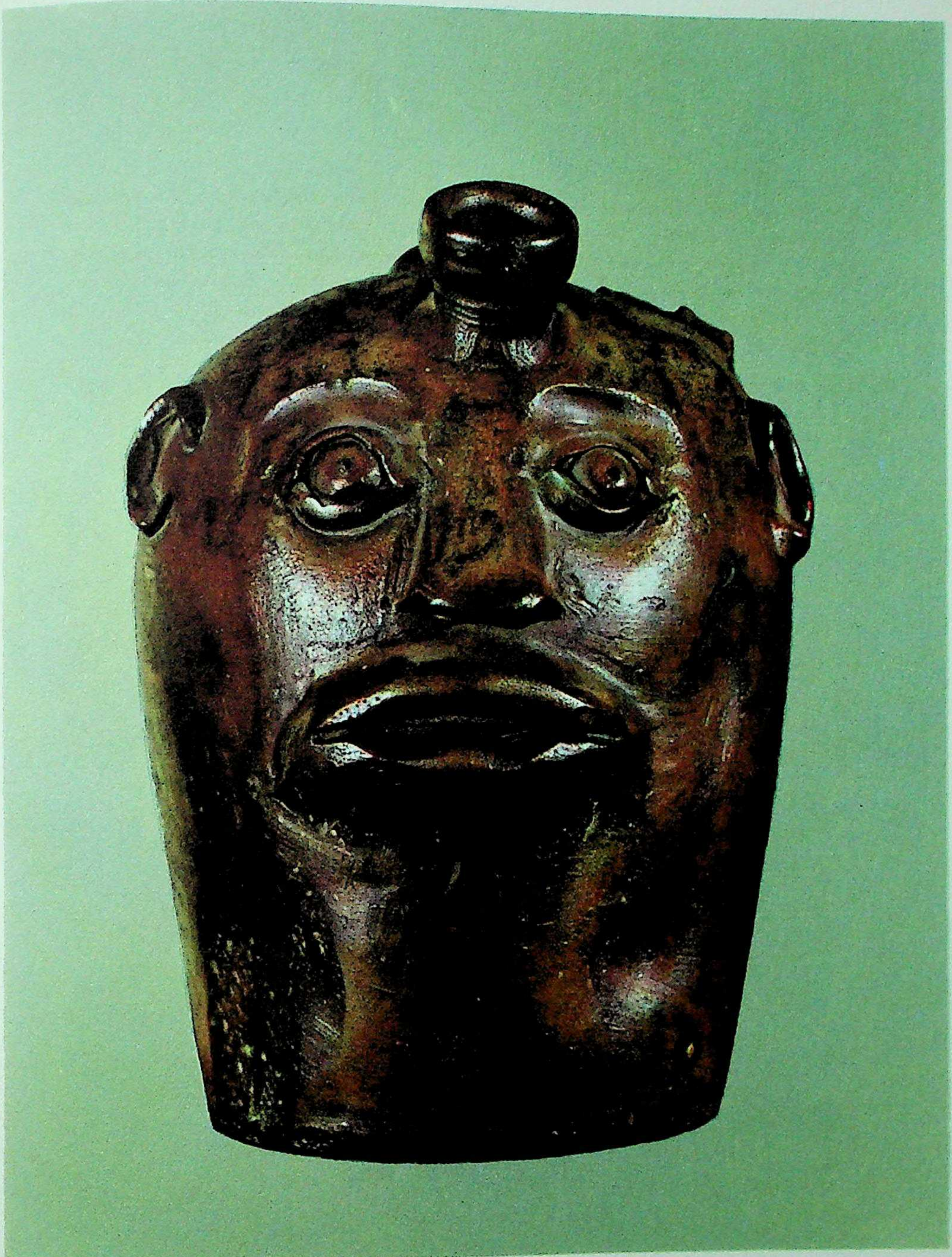


[163]

GROTESQUE JUG

1850–1875

Glazed pottery. Height 9½″. Such jugs were originally made in both earthen- and stoneware, and the majority are believed to have been produced during the third quarter of the nineteenth century. Examples are ascribed to the vicinity of Aiken, South Carolina, to Long Island, and to Portland, Maine. Pieces such as this are sometimes referred to as "Monkey Jugs" and are connected with survivals in America of traditional African forms.



[164]

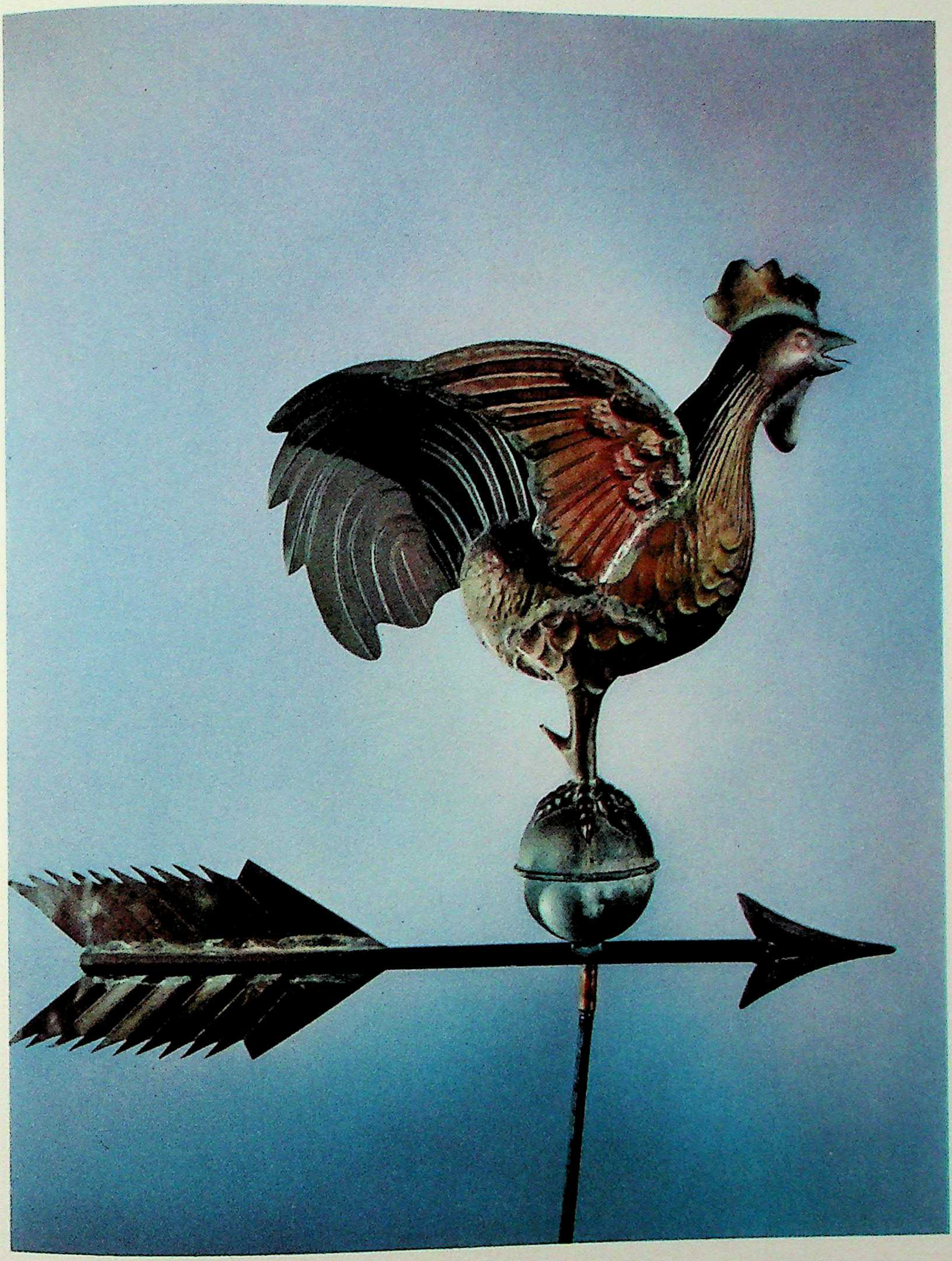
WEATHERVANE - CROWING COCK

1875–1900

Body, copper; tail and arrow, brass; ball, sheet iron. Height 20⅜″. The unusual character of this vane was recognized by commercial firms which offered almost identical models in their catalogues. Both Westervelt and Fiske list, "New Design Crowing Rooster on Ball, with Arrow. (Wings Spread), price $35.00."

References: *Westervelt's Weather Vanes.* Catalogue No. 6. New York: 102 Chambers Street, 1883, p. 30.

Copper Weathervanes. Illustrated Catalogue. New York: J. W. Fiske, Barclay Street and Park Place, p. A 19.



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HENRY WARD BEECHER

c. 1840

Attributed to *Corbin*

(Indiana)

Woodcarving. Body and head, chestnut; arms and book, pine. Height 21½″. Henry Ward Beecher was born in Litchfield, Connecticut, in 1813, the eighth child of the Reverend Lyman and Roxana (Foote) Beecher. In 1837 he became pastor of a missionary Presbyterian Church in Lawrenceburg, Indiana. Two years later he accepted a call to Indianapolis and he remained there until he went to Plymouth Church, Brooklyn, New York, in 1847. A powerful and convincing speaker, he was frequently the focus of much controversy, to which he added his just share. Some nineteenth-century wit coined the following humorous limerick in honor of the Reverend Beecher:

A great inspirational preacher
Said, "The hen is a wonderful creature."
The hen upon that
Laid an egg in his hat
And thus did the Henry Ward Beecher.

This statue is believed to have been carved by a man named Corbin, of Centerville, Indiana, to whom Beecher paid a visit, probably during his Indianapolis pastorate. The figure is said to have been found in an Indiana farmhouse.

By means of the uplifted head and tiny hands supporting the great Bible, the carver has imparted an extraordinary sense of vitality to this essentially simple figure.

State Museum,
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COLLECTION MATERIAL
NOT ILLUSTRATED

Paintings in Oil

166 Girl Holding Rattle, *c.* 1835 (Companion to No. 47). Attributed to *Erastus Salisbury Field, 1805–1900*, Massachusetts. Oil on canvas. 34¾″×25⅜″. Standing, full length, white dress, pink sash. Left hand resting on seat of black and yellow painted side chair, brown wooden rattle in right hand, gray cat at her right. Floor covering yellow with repeat designs of green, blue, and red. Shaded gray background.

Erastus Salisbury Field was born in Leverett, Massachusetts, on May 19, 1805, and died in Sunderland, Massachusetts, in 1900. Most of his life was spent in central Massachusetts where he painted many portraits and some biblical and allegorical scenes. For biography, see No. 22.

167 Portrait of a Young Man, *c.* 1840. *Artist unknown.* Oil on canvas. 29⅛″×24½″. Seated, waist length. Black coat, white waistcoat, oval shirt stud. Shaded brown background.

168 Man with Jabot, *c.* 1820 (Companion to No. 169). *Artist unknown.* Oil on wood – pine. 27″×22½″. Head and shoulders facing his right. Black coat, white ruffled stock surmounted by a bow knot under a pointed collar. Dark background.

169 Woman with White Shawl, *c.* 1820 (Companion to No. 168). *Artist unknown.* Oil on wood – pine. 27″×22⅜″. Head and shoulders facing her left. Black dress with sheer embroidered collar and matching cap, white shawl around shoulders. Dark green background.

170 Mother Holding Baby, 1835. *William Hillyer*, New York. Oil on canvas. 33⅛″×29″. Woman seated, three-quarter length, holding baby on lap. High-curled hair held by large comb. Dark dress, large white collar, gold earrings on right ear. Gold chain and pencil around neck. Baby wears long white dress trimmed with light blue ribbons, ruffled cap, and coral necklace.

A note on the back of an old photograph taken of the painting before relining states that the picture was inscribed: *William Hillyer, 1835.*

Portrait and miniature painter active New York City 1832–1864. Member and exhibitor, National Academy of Design and American Academy of Fine Arts. After 1845 associated with William H. Miller in portrait firm of Miller and Hillyer.

171 Boy with Whip, *c.* 1840. *Artist unknown.* Oil on wood – pine. 21¾″×17¾″. Seated, waist length, against a light green background. Holds brown whip in right hand. Red suit trimmed with three rows of brass buttons, high white ruffled collar.

172 Member of the Whitney Family, *c.* 1850. *Artist unknown.* Oil on canvas. 27¼″×21¼″. Woman shown full face. Left arm rests on end of sofa. Brown eyes, high coloring. Black hair parted in middle with ringlets on either side of face. Dark green dress with eyelet embroidered collar and cuffs, black locket set in gold on four-strand chain around neck.

A tentative identification of the sitter as a member of the Whitney family has not been verified, although it is plausible in light of their prominence in Binghampton, New York, where the picture was found.

173 The New Hat, *c.* 1850. *Artist unknown.* Oil on canvas. 42″×32⅞″. Little girl shown full length, seated on rock, holding yellow peach in right hand and large straw hat with blue ribbon in left. Hair

parted in middle, with ringlet curls. Wears white dress dotted with blue, sheer white pantalettes, coral necklace. Tree and foliage in right background, river and hills at left.

174 Man with Heart-shaped Pin, 1815–1820. *Artist unknown.* Oil on canvas. 27⅝″×22″. Waist length, facing his left, before a shaded brown background. Black coat, white waistcoat, ruffled shirt, ornamented by a heart-shaped pin.

175 Timothy Flagg, Jr., *c.* 1830 (Companion to No. 176). *Artist unknown.* Oil on canvas. 21¼″×16⅛″. Young boy seated, waist length, against a dark background. Blue-green dress has low neck and short sleeves.

Written in pencil on back of a side stretcher: *Timothy Flagg, Jr. Born Andover, Mass. 1827. Died N. Chelmsford, Mass. 1873.*

Timothy, Jr., was a son of Captain Timothy and Hannah (Trow) Flagg of Hopkinton, New Hampshire. He was born in Andover, Massachusetts, on July 29, 1827, and died in North Chelmsford in in 1873.

Presented to the Collection by James Chester Flagg, Marblehead, Mass.

176 Caroline Flagg, *c.* 1830 (Companion to No. 175). *Artist unknown.* Oil on canvas. 21¼″×16⅛″. Young girl seated, facing slightly to her left with left arm upraised. Wears white dotted dress with ruffle edging low neck, and blue sash.

Written in pencil on stretcher: *Caroline Flagg (1825–1882) Andover, Mass.*

Caroline was the daughter of Timothy and Hannah (Trow) Flagg and the sister of Timothy, Jr. She was born on October 16, 1825, in Andover, Massachusetts, and died in 1882.

Presented to the Collection by James Chester Flagg, Marblehead, Mass.

177 John Kelsey, 1826. *Artist unknown.* Oil on canvas. 26⅝″×22⅛″. Young boy seated in brown chair with gold decoration. Dark green suit with two rows of metal buttons and white frill around neck. Brown and rose shaded sky in background.

Written in pencil on top stretcher: *1826 Aged 5 years.*

178 Man with Pink Waistcoat, *c.* 1820. *Artist unknown.* Oil on canvas. 23½″×20⅛″. Head and shoulders facing his left, with fingers of right hand tucked into front of coat. Wears salmon-pink vest, edged with red and decorated with four red buttons, jeweled stickpin in front of white shirt. Dark hair combed long over forehead; sideburns.

179 George Washington, *c.* 1830. *Artist unknown.* Oil on canvas. 24″×20¼″. Head and shoulders facing toward his left against shaded brown background. White hair dressed like a wig and curled high over right ear. Dark blue coat with deep yellow revers and collar, gold buttons and epaulettes, and white ruffle and stock.

This picture is a copy of the "Adams Family Portrait" of General Washington which hangs in the Adams Mansion in Quincy, Massachusetts, now owned by the United States Government, Department of the Interior, National Park Service. The original was painted by Edward Savage in April of 1790 for John Adams, then Vice-President of the United States. Attached to the back of the original picture is the artist's receipt in the amount of "forty Six Dollars & 2/3ds for a portrait of The President of the United States & His Lady."

Reference: Dresser, Louisa. "Edward Savage, 1761–1817," *Art in America*, XL, No. 4 (Autumn 1952), pp. 194–195.

180 Girl in Blue, *c.* 1835. *Artist unknown.* Oil on canvas. 21″×16½″. Waist length, facing her left. Yellow hair, parted in middle and curled behind ears. Blue eyes, fair skin. Royal-blue dress, with oval neckline, drop-shoulders, and large puffed sleeves.

181 County Squire, *c.* 1850 (Companion to No. 182). *Artist unknown.* Oil on canvas. 34¼″×27¾″. Man shown full face seated in bird's-eye maple side chair, holding red-covered book in right hand. Left hand rests in lap. Black suit, wide black stock. Gold ring – with red stone surrounded by pearls – on little finger, gold watch chain with heart-shaped slide fastener.

182. Squire's Wife, *c.* 1850 (Companion to No. 181). *Artist unknown.* Oil on canvas. 34⅛″×27⅞″. Woman posed with hands resting in lap. Hair done in waves and ringlets. Black dress with white embroidered chemisette and undersleeves. Wears handsome jewelry consisting of long earrings of pearls set in gold filigree; large pearl brooch at

State Museum,
LUCKNOW.

collar, with amethyst pin below; gold chain, matching husband's, around neck; watch in pocket fastened to chain; hair bracelet with gold clasp; jeweled rings on first two fingers of each hand.

183 By the Fireside, *c.* 1890. *Artist unknown.* Oil on canvas. 19⅛″×16⅛″. An elderly couple seated at right of large fireplace. Man wears knee breeches; the woman in fichu, apron, and white cap, holds her knitting. Fireplace equipment, mantel, candlestick, in background of domestic interior.

On basis of comparison with an old photograph of the original stage set, this unusual composition may illustrate the proposal scene between Seth and Mathilda in the fourth act of Denman Thompson's play, *The Old Homestead.* This popular production opened in Boston in April, 1886, and played continuously on tour until 1908, with many later revivals.

Reference: Photograph in the Harvard Theatre Collection, Houghton Library, Cambridge, Massachusetts.

184 Man in Dark Blue Coat, *c.* 1825. *Artist unknown.* Oil on wood – maple. 23⅞″×18¼″. Head and shoulders, facing towards his left. Dark blue coat, white shirt, mass of dark hair. Green background.

185 Young Musician, *c.* 1840. *Artist unknown.* Oil on wood – pine. 35¼″×26¾″. Young girl standing, three-quarter length. Blue dress with white embroidered undersleeves, matching necklace and bracelet of stick coral. Right arm rests on sheet of music on corner of table. Gold pencil in right hand. Spray of flowers in left hand.

Written in red on reverse of panel: *Ere sun could blight, or sorrow fade – death cropped this cherished flower.*

The inscription indicates that the picture was intended as a memorial or was dedicated as such after the death of the sitter.

186 Truman Holmes, Jr., 1864. *Louis Joseph Bahin*, Louisiana. Oil on canvas. 36¼″×27¼″. Young boy seated on ground. Red dress embroidered in black; short, white, lace-edged pantalettes. Red and white striped stockings, low black shoes. Fox terrier and straw hat at his right. Steamboat on river in distant background.

Signed on rock at lower left, *Bahin*. In an old photograph of the printing the date *1864* can be distinguished below the signature.

An identification of the subject as Truman Holmes of New Orleans has not been verified.

The name of Louis Joseph Bahin, a French artist, appears in a list of persons for whom letters were being held at the New Orleans Post Office, published in the *Louisiana Courrier* on January 29, 1852. Another entry referring to him is found in the *Index to Naturalization Records, Mississippi Courts, 1798–1906*, which indicates that he filed a declaration of intention to become naturalized in Adams County, Mississippi, on April 6, 1854. No subsequent records suggesting that he ever completed his naturalization have been found in the same county.

187 The Composer, *c.* 1840. *Artist unknown.* Oil on cardboard. 18¼″×15⅝″. Man seated in painted wooden chair. Right hand holds sheet of music. Black coat with large collar, wide black stock.

188 Boy Holding Bird, *c.* 1850. *Artist unknown.* Oil on canvas. 38¼″×29″. Young boy standing, full length, on figured carpet. Left arm raised, with bird perched on hand. Brown pants above short pantalettes, short jacket, and white turned-over collar; brown drape at his left.

An identification of the subject as Valcour Aime of New Orleans, Louisiana, has not been verified.

189 Sportsman with Dog, 1835–1840. *Artist unknown.* Oil on canvas. 72″×47½″. Young man, full length, seated in curly maple side chair beside table covered with red cloth. Several books are on table; rifle, powder flask, and shot flask hang on wall. Dog lies at his side. Framed picture of similar dog on wall. Small-patterned rug.

This is an excellent example of documentary painting. All the accessories are calculated to emphasize the sitter's interest in hunting.

190 Man with Black Tie, *c.* 1840 (Companion to No. 191). *Artist unknown.* Oil on canvas. 29¼″×24⅜″. Seated in red wooden chair with green-blue draped curtain at right. Left arm resting on table. Black suit, high black stock.

191 Lady with Hair Necklace, *c.* 1840 (Companion to No. 190). *Artist unknown.* Oil on canvas.

29½″×24½″. Drapery and chair match those in preceding picture. Seated, with left arm resting on a red-painted table, small book in left hand. Black dress with transparent embroidered collar and cuffs. Wears an onyx and gold brooch matching one of her rings, and long gold earrings. Hair in ringlets held by black cord. Wears a four-strand hair necklace with gold clasp.

192 Boy with Gold Locket, *c.* 1840 (Companion to No. 15). *Artist unknown.* Oil on canvas. 38¾″×26⅜″. Young boy, full length, standing in landscape setting with sunset clouds behind. Blue tunic with low neck and puffed sleeves, black kid slippers tied around ankles. Wears gold locket and chain around neck. Holds small bird in right hand.

193 Commodore Perry, *c.* 1813. *Artist unknown.* Oil on canvas. 26″×22¼″. Head and shoulders turned towards his left against dark background. Dark blue uniform with gold buttons and epaulettes. White frilled shirt with pointed collar, and high stock. Hair long, combed forward at side of forehead, full sideburns.

Oliver Hazard Perry was born in South Kingston, Rhode Island, on August 23, 1785. Entering the Navy as a midshipman in 1799, he saw service against the Barbary pirates. At the beginning of the War of 1812 he was in Newport but took up the chief command on Lake Erie at the end of March, 1813. During the Battle of Lake Erie his flagship, the "Lawrence," was so severely shattered that he had to abandon her although he later received the surrender on her deck and wrote the now famous words: "We have met the enemy and they are ours; two ships, two brigs, one schooner and one sloop." After commanding the "Java" in the Mediterranean expedition of 1815–1816 Perry died at Port of Spain, Trinidad, on August 23, 1819, from yellow fever contracted on the coast of Brazil.

This painting is a copy of the engraving after a portrait by Samuel Lovett Waldo, which appeared with an accompanying biography of Perry in the *Analectic Magazine* in 1813. See No. 254 for a watercolor based on the same source.

Reference: *Analectic Magazine*, II (1813), p. 494.

194 Baby in Rose Dress, *c.* 1840. *Artist unknown.* Oil on canvas. 27″×23″. Little girl seated on green upholstered chair with oval wooden back. Pink dress, sleeves caught with gold pins. Wears a coral and bead necklace.

Another portrait by the same artist shows a child in the identical dress and chair. These details were probably inserted by the painter as stock accessories.

195 Lady with Feathers on Bonnet, *c.* 1830. *Artist unknown.* Oil on canvas. 27″×22½″. Woman shown waist length. Blue dress with wide ruffled collar, and white bonnet trimmed with ostrich plumes and ribbon bow. White shawl with floral motif border. Two-strand pearl necklace.

196 Mrs. M. G. Trow, *c.* 1852. Attributed to *William M. Prior, 1806–1873*, Massachusetts. Oil on canvas. 24⅛″×20″. Seated facing spectator. Blue high-necked dress tightly buttoned up the front with red bow at collar. Long earrings of pearls set in gold.

Mrs. Trow is said to have been twenty-five years old when this picture was painted in 1852. She was the mother of Serena Trow, also painted by Prior.

William Matthew Prior was one of the most prolific painters of the mid-nineteenth century. This portrait is an excellent example of the flat likenesses for which he is best known. For biography, see No. 52.

197 Boy with Puppy, *c.* 1840. *Artist unknown.* Oil on canvas. 26¼″×22⅛″. Young boy seated, three-quarter length. Dark green suit trimmed with white frilled collar and cuffs and gilt buttons. Holds red book in right hand and puppy under left arm.

198 The Hayward Children, *c.* 1834. *Artist unknown.* Oil on wood – pine. 37⅝″×37″. Three small children shown standing, full length. Girl on left wears pink dress and brown pinafore, holds fruit in right hand and left arm rests on shoulder of her brother. He is dressed in brown with red shoes and leans head against sister's shoulder. At right, youngest child wears rose dress, rattle in left hand. Right arm is linked through arm of brother.

This picture was painted in South Acton, Massachusetts, by an itinerant artist about 1834. In center it portrays Eben Scott Hayward (later major in the 1st Vermont Volunteers), with his older sister Sarah and his younger sister Augusta. Eben died in 1929, only a few months short of a hundred years of age.

Information about the portrait is contained in a letter from the grandson of Eben Scott Hayward.

199 Gentleman with Side Burns, 1835–1840 (Companion to No. 200). *Artist unknown.* Oil on canvas. 26⅛″×23¾″. Seated facing own right with right arm over back of chair. Black coat with high collar, white shirt, wide black stock. Dark wavy hair, full sideburns.

200 Lady with Long Gold Earrings, 1835–1840 (Companion to No. 199). *Artist unknown.* Oil on canvas. 26¼″×23½″. Seated facing own left. Black dress with low neck and full sleeves. Wears long gold earrings, long silver comb in hair. Red and black drape in upper right corner.

201 Baby with Whip, *c.* 1850. Attributed to *William M. Prior, 1806–1873*, Massachusetts. Oil on academy board. 14⅝″×10¼″. Young child shown full face. Red, low-necked dress with large yellow and black dots. Holds brown whip with red dots on handle. Draped curtains and tassels in background.

For biography of the artist, see No. 52.

202 Lady with Red Shawl, 1849. *George Henry Hall, 1825–1913*, Massachusetts. Oil on canvas. 27″×22⅛″. Head and shoulders painted within a brown oval. Brown hair. White cap with red flower decoration, red shawl.

Signed in red just above the right shoulder: *G. H. Hall. Boston. 1849.*

Born on September 21, 1825, George Henry Hall grew up in Boston where his first picture was exhibited at the Boston Athenaeum when he was only twenty-two years of age. A self-portrait painted in Boston when he was nineteen is now owned by the Brooklyn Museum. After several years of study in Europe, he settled in New York about 1852, where, with intermittent travel, he made his home until his death on February 17, 1913. He became a member of the National Academy of Design in 1868 and was a frequent exhibitor of portraits, subject pieces, still life, and historical compositions. Forty-three of his pictures are listed in exhibitions of the National Academy between 1853 and 1860.

This is an interesting example of Hall's work as a young man before European study had formalized his style.

203 Man with Book, *c.* 1840 (Companion to No. 204). *Artist unknown.* Oil on canvas. 33⅛″×27⅛″. Waist length, seated in red upholstered wooden arm chair. In right hand holds book titled *Agriculture.* Black suit, black stock tied in bow. Long, curly hair, sideburns. Furrowed cheeks, large mouth, prominent nose.

204 Lady on Red Sofa, *c.* 1840 (Companion to No. 203). *Artist unknown.* Oil on canvas. 33⅛″×27⅛″. Waist length, seated on red upholstered Empire sofa. Left hand rests on book in lap. Black dress with sheer embroidered chemisette, cuffs and cap. Gold brooch at collar painted in high relief.

The poses and facial characteristics of this pair of portraits connect them with a group of similar work of which examples have been found in the vicinity of Kingston, New York, and Kent, Connecticut. This group of pictures has been tentatively attributed to one Phillips, through a reference in connection with portrait illustrations contained in the *Ten Broek Genealogy*. A previous attribution to I. J. H. Bradley is unsubstantiated.

Reference: Runk, E. Ten Broek. *Ten Broek Genealogy*, 1897. A photostatic copy is owned by the Frick Art Reference Library, New York.

205 Boy with Eton Collar, *c.* 1850. *Artist unknown.* Oil on canvas. 24″×20″. Young boy shown seated in red-painted side chair. Short black jacket with brass buttons, white turned-down collar and black ribbon tie. Dark hair. Holds book in right hand.

206 Lydia Bessom of Marblehead, *c.* 1848. Attributed to *William Thompson Bartoll, 1817–1859*, Massachusetts. Oil on canvas. 12″×9″. Seated in mahogany side chair, three-quarter length with hands crossed in lap. Blue dress with small white collar, cameo pin at neck. Pencil attached to black cord around neck. Hair is parted in middle with braids pinned over each ear.

Portraits, believed to be of Lydia's parents, Mr. and Mrs. Bessom of Marblehead, are owned by Fruitlands Museum. Mr. Bessom's portrait is signed *W. T. Bartoll, 1848*, which supports the attribution of Lydia's portrait to the same artist.

William Thompson Bartoll was born in Marblehead, Massachusetts, in 1817. His work included many portraits of local people, as well as house and sign painting. He died in Marblehead on February 15, 1859. For further details, see No. 44, which is a signed example of his work.

207 Man with Yellow Waistcoat, *c.* 1830. *Artist unknown.* Oil on canvas. 25¾"×19¾". Head and shoulders facing his right. Black coat, yellow embroidered vest, white shirt with gold and black stickpin. Knotted stock and high pointed collar. Green background.

208 Girl Holding Flower, *c.* 1790 (Companion to No. 209). *Artist unknown.* Oil on canvas. 28¼"×23⅞". Child shown standing, three-quarter length, within clouded blue oval. Cream-colored dress embossed with transparent red design. Holds a flower in right hand.

209 Girl with Dog, *c.* 1790 (Companion to No. 208). *Artist unknown.* Oil on canvas. 28¼"×23¾". Shown seated within clouded blue oval. Cream-colored dress patterned with red. Drop earrings painted with raised brush strokes to suggest metal. Holds gray and black spotted dog in lap.

This picture and its companion, No. 208, are probably of Pennsylvania German origin, having been found in Lancaster County.

210 Child in High White Collar, *c.* 1850. Attributed to *William M. Prior, 1806–1873,* Massachusetts. Oil on academy board. 14"×10". Young girl shown full face. Brown hair. Black dress trimmed with gilt buttons, high white ruffled collar. Holds open red book in right hand.

For biography of the artist, see No. 52.

211 Man with Folded Arms, *c.* 1835 (Companion to No. 58). *Artist unknown.* Oil on canvas. 32¾"×28½". Shown three-quarter face, arms folded, seated on black-upholstered mahogany sofa. Black coat, high white knotted stock below a pointed collar. Red and black drape in upper right background.

212 Lady with Green Belt, *c.* 1830. *Artist unknown.* Oil on canvas. 30½"×25". Seated, waist length, on Empire sofa upholstered in black with brass tacks. Dark hair piled high on head in large topknot. Low-necked white gown with short puffed sleeves and long tight undersleeves. Wears pink shawl bordered with green leaves, narrow bands, and dots of yellow. Wide green belt fastened with gilt buckle. Gold bracelet, set with garnet, matches long earrings.

213 Israel Israel, *c.* 1775 (Companion to No. 214). *Artist unknown.* Oil on canvas. 30"×26". Seated, three-quarter length, in side chair with red upholstered seat and ruffle. Floor painted in green and black diamonds to simulate tiles. Holds document in right hand, left hand rests on handkerchief on left knee. Knee breeches, white stockings, brown coat with matching sleeve and coat buttons, high stock with lace-edged ruffle. Brown hair brushed off forehead and curling below ears. Large brown eyes are most prominent feature.

Born in Pennsylvania, son of Michael and Mary (Paxton) Israel, he died in 1821. He was a descendant on his mother's side of prominent early settlers of New Castle, Delaware. After spending ten years in Barbados, he returned to marry Hannah Erwin in 1775. A member of the Committee of Safety, he briefly was held prisoner by the British in 1777. Israel became High Sheriff of Philadelphia in 1800 and for many years was Grand Master of the Masonic Order in Pennsylvania.

This portrait probably was painted in Delaware where the Israels lived on a farm near Wilmington during their early married life. The manner of painting suggests the work of a foreign-born artist. Floor, chair, and ornamental buttons are unusual. Comparison with other portraits owned by descendants provides the basis for identification of these pictures.

Reference: London, Hannah R. *Portraits of Jews.* New York: William Edwin Rudge, 1927, pp. 26–30, 111–112.

214 Mrs. Hannah Erwin Israel, *c.* 1775 (Companion to No. 213). *Artist unknown.* Oil on canvas. 30"×26". Seated, three-quarter length, holding red book in right hand. Dark green dress, full skirt, plain sleeves, low neck covered by sheer white kerchief. Cap with pointed top pleated into ribbon band and tied beneath chin with small green bow. Brown hair cut straight at sides of face. Blue eyes.

Born in Wilmington, Delaware, in 1757, Hannah

Erwin was a member of an old Quaker family. She married Israel Israel in 1775 and became the mother of thirteen children. She died at the family country home outside of Philadelphia in 1813.

The absence of sleeve ruffles and jewelry suggests the simplicity of Quaker costume. Her cap is almost identical to that worn by Elizabeth Fry, celebrated English Quaker philanthropist.

Reference: Ellet, Elizabeth F. *The Women of the American Revolution*, 6th Ed., Vol. 1. New York: Charles Scribner's Sons, 1856, pp. 155–167.

215 Pastoral Landscape, 1845–1849. *Edward Hicks, 1780–1849*, Pennsylvania. Oil on wood – tulip wood (yellow poplar). $16\frac{3}{4}'' \times 20\frac{1}{8}''$. Two cows, sheep, and ram grouped under tree at right. At left, shepherd follows dog and flock of sheep. River and hills in background.

The individual animals and splintered tree may be recognized in other compositions by Hicks.

For biography of the artist, see No. 8.

216 Girl with Rose Bush, *c.* 1850. *S. Lawrence*, New Hampshire. Oil on canvas. $33\frac{3}{4}'' \times 26\frac{1}{4}''$. Little girl shown standing, full length. Low-necked blue dress, long white pantalettes. Holds a spray of strawberries in right hand. Picks flower from bush at her left. Small black dog at her left, large straw hat at right. River landscape in background.

Inscribed on right pantalette: *S. Lawrence Amherst, N. H.*

Although it is probable that *S. Lawrence* was a traveling artist who painted this picture while passing through Amherst, there was a woman of that name who lived in the town. Reference to her is contained in Secomb's *History of the Town of Amherst, N. H.* Sarah Abbott, born in Billerica, Massachusetts, in 1803, married Aaron Lawrence of Amherst in December, 1842, and died in 1865. It is possible that she was the *S. Lawrence* who painted this little girl.

Presented to the Collection by James Chester Flagg, Marblehead, Mass.

217 Mourning Locket, *c.* 1830. *Artist unknown.* Oil on ivory. $1\frac{7}{8} \times 1\frac{3}{8}''$. Weeping cupid seated beside obelisk. Weeping willow and foliage in background. Painting set in original oval gold mounting, with loop and ring at top for hanging. Frame is fitted with glass on which wreath of flowers is painted.

Lettered within an oval on front of obelisk are the words: *Rest in Peace.*

Jewelry with scenes resembling those which appeared in the mourning pictures was popular during the first half of the nineteenth century. In this piece a lock of hair of the departed one is mounted in the reverse of the locket.

218 Mary Ann, Aged 19, 1826. *Artist unknown.* Oil on wood – pine. $26\frac{1}{2}'' \times 23\frac{1}{2}''$. Seated, waist length, in painted side chair. Green dress with white ruffled collar, red belt and shawl, red bows in hair. Dark background.

An inscription in red chalk on reverse side of panel is almost indecipherable but appears to read: *Mary Ann Young, Aged 19 Drawn by I. C. G.* [ ] *May 1826.*

219 Bride's Box, *c.* 1825. *Artist unknown.* Oil on wood – pine. $6\frac{1}{2}'' \times 15''$. This box is oval and the cover has a bail handle, secured by iron staples. There is a snap fastener at either end. The background of the box is painted orange-red and decorated with freehand brush strokes of black, blue, and yellow.

Various boxes of this type were made and used both in Europe and in Pennsylvania, many of them being presented as bridal gifts. Others were in general use for bonnets and sundry feminine accessories.

220 The Peaceable Kingdom, 1830 – 1835. *Edward Hicks, 1780–1849*, Pennsylvania. Oil on canvas. $29\frac{1}{4}'' \times 35\frac{5}{8}''$. On right stands child dressed in white, left arm around neck of lion. Calf, leopard, kid, wolf, and lamb complete group. Delaware Water Gap appears in background. At far left may be recognized a detail from "Penn's Treaty with the Indians": a group of Quakers, in brown suits and wide-brimmed black hats, in company with brightly dressed Indians. In midst of these, William Penn signs the treaty under the famous elm.

Around edge of canvas is a gold-painted band, edged with black, on which is lettered, in shaded gold, the following lines from an original poem composed by Hicks, based on the 11th Chapter of Isaiah:

The wolf did with the lambkin dwell in peace,
His grim carnivrous nature there did cease,
The leopard with the harmless kid laid down,
And not one savage beast was seen to frown,
The lion with the fatling on did move,
A little child was leading them in love,
When the great PENN his famous treaty made
With indian chiefs beneath the elm tree's shade.

In each corner appears a square vignette of a lamb surmounted by a dove with olive branch, together with the words *Innocence*, *Meekness*, and *Liberty*. These appear once in English and are repeated in French, Latin, and Greek in each succeeding corner. Written under lower right corner of scene: *Edw Hicks pinxt.*

This is one of the early versions of the "Peaceable Kingdom." The right-hand group is based, with slight variations, on the original design by Richard Westall, English illustrator, whose engravings appeared in numerous editions of the Bible issued in Philadelphia by two Quaker publishers between 1816 and 1829. They are found as well in many other Bibles and Books of Common Prayer. The Westall drawing, which quoted the Isaiah prophecy, was also entitled "The Peaceable Kingdom" and appeared as the frontispiece of an edition of the Old Testament published in New York in 1826.

For biography of the artist and other examples of his work, see Nos. 8, 43, 61, and 215.

Reference: Ford, Alice. *Edward Hicks, Painter of the Peaceable Kingdom*. Philadelphia: University of Pennsylvania Press, 1952, pp. 41–42, 119.

221 The Country Road, *c.* 1840. *Artist unknown.* Oil on paper. 10″ × 14″. Rural scene along winding road, bordered on right by stone wall, white picket fence, and trees. To the left, two small clapboard houses, one buff, one white, with red outbuildings. In the distance, a small meetinghouse, surrounded by graveyard.

This appears to be a picture of an actual scene, and the effect is quite different from those imaginary views which were painted purely to create a decorative composition.

222 Fruit and Flowers, *c.* 1850. *Artist unknown.* Oil on canvas. 22$\frac{1}{8}$″ × 26$\frac{1}{8}$″. A composition of miscellaneous fruits, decanter, glasses, flowers, and other objects on green topped table.

223 Old Tennent Church, *c.* 1895. *Artist unknown.* Oil on linen. 9$\frac{3}{8}$″ × 11$\frac{1}{2}$″. White church with brown roof and small steeple. Door on side in manner of an eighteenth-century meetinghouse. Several trees around church, with rows of white tombstones silhouetted against green grass in foreground.

This picture is a copy of a photographic frontispiece entitled "Old Tennent Church in 1895," contained in the Reverend Frank R. Symmes' *History of the Old Tennent Church*, printed in Cranbury, N. J., in 1904.

The building depicted was the third church edifice. It was begun in March of 1751 and remains standing on the highway between Freehold and Englishtown, Monmouth County, New Jersey. The famous Battle of Monmouth was fought near this spot in 1778, and during the engagement the structure was pierced by cannon balls. Called in its earliest formation the "Old Scots Church," its name was later changed to "Tennent Church," in memory of two of its eighteenth-century pastors.

224 The Surrender, *c.* 1865. *Artist unknown.* Oil on canvas. 12″ × 17″. Two mounted soldiers, one carrying white flag, in Confederate uniforms on road in center. Soldier in front of them wears blue uniform and reads document. Man in blue seated on stone wall to left of central figures. In field in background regiment of blue-uniformed soldiers and four pieces of artillery. Behind them, row of battle-scarred pine trees. Pale red sky.

The uniforms and subject matter indicate that this scene depicts a surrender of Confederate troops during the Civil War.

225 Imaginary Landscape, 1750–1800. *Artist unknown.* Oil on canvas. 23$\frac{5}{8}$″ × 36″. Brick church in center. Roof ornamented with statues standing on pedestals. River at right. Two horses stand under tree in right foreground, cows graze beside stream, group of three figures at left.

Former attribution to Benjamin West unsupported by comparison of technique with that of "Landscape with Cow" known to be by West and now owned by Pennsylvania Hospital, Philadelphia.

226 Yellow Farmhouse, 1850–1875. *Artist unknown.* Oil on artist's board. 8$\frac{3}{8}$″ × 10$\frac{1}{2}$″. Yellow Cape Cod cottage with red outbuildings surrounded

by landscape of hills and trees. White board fence in foreground encloses farm buildings.

227 **Smith Rescued by Pocahontas**, *c.* 1865. *Artist unknown.* Oil on canvas. 30″×35¼″. John Smith shown kneeling with head on large stone. Pocahontas kneels beside him, her head on his. Powhatan, wearing robe and feathered headdress, holding spear, stands behind them. Indian warrior at right holds axe. Other Indians and horses in landscape background. River at far left.

The familiar story of the rescue of Captain John Smith by Pocahontas said to have occurred near Jamestown, Virginia, during an expedition to explore the upper waters of the Chickahominy River in December, 1607, is the inspiration for this painting. Although the truth of this occurrence has been doubted since the middle of the nineteenth century, there being no mention of it in Smith's *True Relation* of 1609, it has become one of the most famous romantic incidents in early American history.

An illustration which appeared in *The History of the United States of North America*, published in 1861, is the undoubted source of this picture, being virtually identical in every respect.

Reference: Bartlett, W. H. *The History of the United States of North America*, Vol. 1. London and New York: George Virtue, 1861, p. 38.

228 **Nature's Bounty**, 1850–1900. *Artist unknown.* Oil on canvas. 27¼″×39⅛″. Plate of fruit, tall compote of grapes, basket of peaches and grapes, surrounded by a variety of scattered fruits, arranged on black-painted table top.

229 **The True Cross**, 1880–1900. *Artist unknown.* Oil on bed ticking. 22⅛″×32⅜″. Christ crucified in center foreground flanked on His right by Dismas, left by Gestas. At foot of Cross, soldier dips sponge, while others in Roman military uniform appear center and left. Right foreground, group of grieving women. Above the head of Christ is inscribed the passage from John 19: 29, and in lower margin, "*THE TRUE CROSS / JESUS SAITH. I THIRST. SO THEY PUT A SPONG FULL OF VINEGAR. UPON A REED AND GAVE HIM TO DRINK.*"

In folk art the use of bed ticking as a support in place of canvas frequently indicates a late nineteenth-century date.

The scene is probably derived from a religious engraving. A woodcut in the well-known Bible published by John Basket in Oxford, England, in 1733 (which was widely used in America) illustrates a slightly different version of the same composition.

Paintings in Watercolor and Pastel

230 **John Smith Preston**, *c.* 1830 (Companion to No. 231). *Artist unknown.* Pastel on paper. 17″×14″. Head and shoulders turned toward his left. Black coat, white shirt with high pointed collar. Blue eyes, dark hair. Gray background.

John Smith Preston was born in Virginia in 1809, the son of General Francis and Sarah (Campbell) Preston. His mother was the daughter of Elizabeth (Henry) Campbell, a sister of Patrick Henry.

231 **Mrs. Caroline Hampton Preston**, *c.* 1830 (Companion to No. 230). *Artist unknown.* Pastel on paper. 17″×14″. Head and shoulders facing toward her right. Black dress with white ruffled collar, white gauze turban with bow over left ear. Gray background.

Caroline was the daughter of General Wade Hampton, noted Confederate cavalry officer, later Governor of South Carolina and United States Senator from that state.

232 **Henry Voorhees**, *c.* 1810 (Companion to No. 233). *Artist unknown.* Pastel on paper. 20¼″×17¾″. Head and shoulders, facing slightly toward his left. Dark blue coat, white waistcoat, and knotted stock. Hair combed over forehead, with sideburns. Shaded brown background.

Son of Luke and Catherine (Kennedy) Voorhees of Hillsborough Township, Somerset County, New Jersey, and great-grandson of the first of the name to emigrate from Holland to Long Island in 1660. Born December 29, 1771; died August 29, 1847. Lived in Princeton, New Jersey.

Reference: Van Voorhees, Elias W. *A Genealogy of the Van Vorhees Family in America.* New York: G. P. Putnam's Sons, 1888, p. 424.

233 **Mrs. Sarah Voorhees**, *c.* 1810 (Companion to No. 232). *Artist unknown.* Pastel on paper. 20¼″×17¾″. Head and shoulders facing toward her right. Brown dress, white fichu, gold and black ornament at throat. White cap with blue ribbon.

Born Sarah McCullough, married Henry Voorhees on October 3, 1791, and died on February 1, 1840.

234 **The Saltbox House**, *c.* 1850. *Artist unknown.* Pastel on paper. 10⅞″×15½″. White house with gray roof and red chimney, surrounded by several trees. On road in foreground is man in blue coat, riding black horse. Man and woman shown behind him. At left, woman wearing bonnet, black shawl, and hoop skirt approaches house.

The term "saltbox" refers to the sloping rear roof line, a New England characteristic.

235 **The Butter Cross**, *c.* 1860. *Artist unknown.* Pastel on paper. 19⅛″×26⅛″. Group of figures in right foreground. At right a market building with peaked roof and colonnaded porch. Two figures shown on porch. Group of children beside building. Road, lined with several early houses, leads to English parish church with central tower and spire, in left background. All buildings gray and black; trees and grass green. Sky blue with dark clouds.

Probably executed in a young ladies' academy in America. This scene was doubtless copied from a contemporary engraving.

The view shows the market square in Witney, Oxfordshire, England. Building at right is the old market or Butter Cross, built in 1683, with clock and sundial in the tower. This building is now scheduled as an "ancient monument." St. Mary's

State Museum,
LUCKNOW.

Church in the background is considered among the finest in Oxfordshire. Although the surroundings have given place to modern business establishments, the church and Butter Cross remain substantially as shown in the picture.

236 Dolly Madison, *c.* 1800. *Artist unknown.* Watercolor on ivory. Diameter $2\frac{1}{8}''$. Miniature framed as locket. Woman seated, waist length. White, yellow-sprigged dress, wide red and black striped sash, large white turban. Small gray dog seated on table to her left. Two contrasting locks of hair framed in the back of the locket.

Dorothy Payne was the second child of John and Mary (Coles) Payne, born on May 20, 1767, in North Carolina, although the family was of Virginia origin. Married at nineteen years to John Todd, a young Philadelphia lawyer, she was soon left a widow with an infant son. She married James Madison in October, 1794, and in 1809 moved to the White House as the President's wife. She was beautiful, popular, and entertained socially with great success, always appearing in the newest fashions. Turbans, such as she is wearing here, became noteworthy details of her costume. President Madison died in 1836. The last twelve years of Mrs. Madison's life were spent in Washington, where she died on July 12, 1849, at the age of eighty-two.

237 Man Holding Spectacles, *c.* 1850. *Artist unknown.* Watercolor on paper. $6\frac{1}{8}'' \times 5\frac{1}{4}''$. Seated, three-quarter length, in red-upholstered mahogany arm chair. Blue eyes, light brown hair. Black coat with applied raised dots of paint depicting buttons, several of these missing. Pair of wire spectacles in right hand, red bound book with gilt-painted leaves in left.

238 Washington, *c.* 1850. *Artist unknown.* Watercolor on paper. $10'' \times 8''$. Subject shown seated on horse, holding reins in left hand and tricorne hat in upraised right hand. Blue coat trimmed with red, gold epaulettes.

Lettered in orange and green capitals on lower margin: *WASHINGTON.*

239 The Young Musician, *c.* 1840. *Artist unknown.* Watercolor on paper. $14'' \times 10''$. Young lady standing, three-quarter length. Folded hands rest on table covered with green and black figured cloth. Sheet of music at right. In left background pale green drape and blue vase of flowers. Flowers and leaves painted to suggest their being cut out and applied to background.

240 Doctor George Dayne, *c.* 1860 (Companion to No. 241). *Artist unknown.* Watercolor on paper. $6\frac{1}{4}'' \times 4\frac{3}{8}''$. Subject seated, waist length, facing spectator. Right arm rests on table. Black suit. Wears black rimmed glasses.

Doctor Dayne is said to have lived in Boston, Massachusetts, and to have been a professor at Harvard College, but this cannot be verified.

241 Mrs. George Dayne, *c.* 1860 (Companion to No. 240). *Artist unknown.* Watercolor on paper. $6\frac{1}{4}'' \times 4\frac{3}{8}''$. Waist length, seated in unpainted side chair, with hands crossed in lap holding book. Light brown dress with white undersleeves and blue ribbon bow at neck.

242 The York Family at Home, 1837. *Joseph H. Davis*, New Hampshire. Watercolor on paper. $11\frac{1}{8}'' \times 15''$. Thomas York seated at left reading *Morning Star*. Wears black suit and small hoop earrings. His wife Hariet seated at right, holding baby, wears black dress with sheer lace collar and apron figured in black and gray. Two small books, two Bibles, a high-crowned hat, and vase of flowers on brown grain-painted table in center. Over table hangs picture of house, possibly intended to represent York homestead. Cat seated under table. Floor covering boldly patterned in red, yellow, blue, brown, and black.

Written on the margin below picture: *Thomas York. Aged 50. March 29th 1837. Julia Ann F. York. 4 months August 22 1837. Hariet York. Aged 26. August 23d 1837.*

Thomas York of Lee, New Hampshire, was born on March 29, 1787. His third wife, Hariet Bartlett of Brentwood was born August 23, 1811 or 1812, and died on December 17, 1840. Julia Ann was the second child of this marriage. Born on April 22, 1837, she was exactly four months old on the day this family group was painted. Bartholomew Van Dame, who was teaching school in Lee during 1857, wrote in his diary under date of September 23: ". . . I then cut across the pasture & called at Mr. Tho. York's who is very low from consumption . . . I also sung and prayed at his request." On

November 15 he recorded: "Mr. Thomas York buried today."

It is believed that Joseph H. Davis was born in Newfield, Maine. During the years between 1832 and 1837 he painted in a number of small towns in Maine and New Hampshire. For complete biography, see No. 74.

Reference: Spinney, Frank O. "Joseph H. Davis," *Antiques*, XLIV, No. 4 (October 1943), pp. 177–180.

243 Girl with Gold Beads, *c.* 1850. *Artist unknown.* Watercolor on paper. 5″×4″. Waist length. Wears black dress, gold beads, and long earrings. Blue drapery in background.

244 Soldiers on Horseback, 1850–1875. *Artist unknown.* Watercolor on paper. Each picture is 3⅜″×3⅝″. Pair of pictures of man in blue uniform with red trimmings carrying flag and riding galloping brown horse.

These are probably child's copying exercises.

245 Belene Ann Park, 1839 (Companion to No. 71). *Artist unknown.* Watercolor on paper. 3¼″×3″. Profile facing left, painted against white oval with black corner pieces. Features outlined in pencil. Hair drawn back in high braided knot with three corkscrew curls held by large side comb. Low-necked brown dress with decorated white shawl.

Written in pencil on reverse of picture, *Belene Ann Park.* This inscription is in the same handwriting as that on the back of the picture of Henry A. Morehouse (No. 71), which suggests that this is possibly a likeness of Mrs. Morehouse designated by her maiden name.

246 Gentleman at Table, *c.* 1840. *Artist unknown.* Watercolor on paper. 6¾″×5⅜″. Seated, three-quarter length, in mahogany side chair with right arm resting on mahogany table. In left hand, holds a calf-bound book which rests on knee. Black suit, gray vest, black and white striped bow tie.

247 Aged 25 1831. *Artist unknown.* Watercolor on paper. 3¾″×2¾″. Profile facing right. Head is hollow-cut and mounted on black-painted paper in manner of a silhouette. Puffs of hair, supported by high comb, are painted. Blue dress with yellow collar. Printed on card in left hand: *AGED 25 1831.*

The contrast in the poor workmanship of the body with that found in the head is such as to suggest separate authorship. Both elements, however, could have been stock patterns as an almost identical picture, originating in Buckland, Massachusetts, is illustrated in *Antiques*.

Reference: Robinson, Olive Crittenden. "Ezra Wood, Profile Cutter," *Antiques*, XLII, No. 2 (August 1942), pp. 69–70.

248 The To Lovers. 1841. *Artist unknown.* Watercolor on paper. 8″×6″. Waist-length portrait of young man and young woman. Man's coat blue with green buttoned vest and bow knot tie. Lady wears pale blue dress, deeper blue veil arranged over long hair. Picture edged with two ruled ink lines.

Lettered in ink below the figures: *The To Lovers. 1841.*

249 Lady with High Curled Hair, *c.* 1830. *Artist unknown.* Watercolor on paper. 12⅜″×10¼″. Seated facing toward her right. Single rose in right hand. Pale rose dress, gold bracelet, necklace, and brooch. Brown hair done high on head in mass of curls, with five rows of horizontal curls covering the ears. The fashionable *ferronnière* which is described as a fine chain encircling the head with a jewel or ornament over the forehead, may be seen below the part in her hair.

250 Mrs. Sarah Cushman, *c.* 1832. *Artist unknown.* Watercolor on paper. 6″×4″. Seated, almost full length, in Windsor side chair, hands in lap. Plump figure drawn in pencil; dress in brownish-gray wash. Wears wide double collar and large frilled cap tied under chin. Blue eyes.

Written on old wooden backing of frame: *Mrs. Sarah Cushman, Bernardston, Mass. Taken when about 50 years of age.*

Sally Wyles, the subject of this picture, was the daughter of David Wyles of Colchester, Connecticut.

She was born there on April 8, 1782. On November 27, 1804, she was married to Polycarpus Loring Cushman of Bernardston, Massachusetts. Mrs. Cushman died in Saratoga Springs, New York, on August 13, 1845.

Reference: Cushman, Henry Wyles. *A Historical and Biographical Genealogy of the Cushmans.* Boston: Little, Brown & Co., 1855, p. 245.

251 GIRL WITH PINK SCARF, *c.* 1840. *Artist unknown.* Watercolor on paper. $9'' \times 7\frac{1}{8}''$. Head and shoulders silhouetted against plain background. Right arm raised to cheek. Green dress, rose scarf. Long curled brown hair.

252 PROFILE OF A GENTLEMAN, *c.* 1820 (Companion to No. 253). *Artist unknown.* Watercolor on paper. $4\frac{3}{8}'' \times 3\frac{3}{4}''$. Profile facing left, within an oval frame. Blue coat with metal buttons, white ruffled stock. Hair combed forward over ear; worn long in back.

253 PROFILE OF LADY WITH RUFF, *c.* 1820 (Companion to No. 252). *Artist unknown.* Watercolor on paper. $4\frac{5}{8}'' \times 3\frac{5}{8}''$. Profile facing right, within oval frame. Blue dress with white chemisette, having a high-standing ruffled collar. Brown hair knotted on top of head and secured by large tortoise-shell comb. Many curls over forehead and one behind ear.

254 COMM. O. H. PERRY, 1825–1860. *Artist unknown.* Watercolor on paper. $8\frac{3}{4}'' \times 7''$. Head and shoulders turned toward his left, right hand tucked into front of coat. Blue uniform with gold epaulettes and yellow metal buttons. Hair combed forward with curls and sideburns.

Lettered below figure: *Comm. O. H. PERRY.*

This painting follows an engraving which appeared in the *Analectic Magazine* in 1813. It was later reused as an illustration, one instance being in the *Illuminated History of North America* in the mid-1850's. It is impossible to tell from which source this copy was made.

For comparison and biography, see No. 193.

255 WOMAN IN LANDSCAPE, *c.* 1815. *Artist unknown.* Watercolor on paper. $5\frac{3}{8}'' \times 4\frac{5}{8}''$. Seated, waist length, in red-painted chair decorated with gilt pin-pricked paper, cut out and pasted on. Dark dress, cap, and white ruffled collar finely pin-pricked. Pale blue sky and blue-green fields in background. Picture painted on one side of double fold. Pin-pricking extends through both folds.

Face is delicately painted, probably by the drawing instructor.

256 THE SISTERS, 1810–1820. *Artist unknown.* Watercolor on paper. $9\frac{3}{4}'' \times 7\frac{7}{8}''$. Two little girls, their arms about one another, shown full length. Both have light brown hair and blue eyes. Tunics painted with a gray wash; yellow and blue shoes. Landscape background with hills in distance.

Lettered on margin below picture, *The Sisters.*

The pose and style of drawing suggest an English source for this composition.

257 FIREMAN OF PHILADELPHIA, *c.* 1840. *Niccolino Vicomte Calyo, 1799–1884*, New York. Watercolor on paper. $10\frac{3}{8}'' \times 7\frac{3}{4}''$. Man shown full length, standing with back to spectator. Head turned toward left, points with outstretched right hand. Wears red tunic with blue cape and trousers, red wide-brimmed hat. Carries brass trumpet under left arm. Gray shaded base.

Lettered on a band on the back of his cape are the words *Fair Mount.*

For biography of the artist, see No. 86.

258 MAN WITH WHITE STOCK, *c.* 1820. *Artist unknown.* Watercolor on paper. $20\frac{1}{8}'' \times 16''$. Head and shoulders against shaded blue background. Blue-black coat, white vest edged with black, high white stock. Blue eyes, dark brown hair brushed forward at sides.

259 GIRL WITH ORANGE FLOWERS, 1840–1850. *Artist unknown.* Watercolor on paper. $12'' \times 8''$. Young lady standing, three-quarter length. Right arm bent upward holding orange flower. Similar colored flowers pinned in her black hair and on front of blue dress, sleeves trimmed with dotted bands, red ribbon belt fastened with gold buckle. Large blue eyes with eyebrows and lashes clearly defined.

A watercolor portrait done with stencils, owned by the New York State Historical Association, is exactly the same in pose, suggesting a common source for both pictures.

260 MAN ON HORSEBACK, *c.* 1840. *Artist unknown.* Watercolor on paper. $14\frac{1}{2}'' \times 12''$. Man in uniform shown on prancing horse, wears black cocked hat and epaulettes. Outlines of man and arch are inexpertly drawn with pen. The bright colors are purely decorative and have no relation to reality.

This is probably the work of a child. Similar equestrian figures which are frequently seen may bear any of many titles – General Washington, General Andrew Jackson, *et al.*

261 Woman with Orange Plumes, c. 1840. *Artist unknown.* Watercolor on paper. 11¾″×7⅜″. Head and shoulders, facing spectator. Low-necked gown with large puffed sleeves, green turban with large orange plume, and two blue and red tassels. Wears cross suspended on double string of beads. Two sprays of stylized leaves and flowers, painted in brilliant colors, directly below figure.

This gaily colored picture appears to be copied from a European source of the early nineteenth century. The manner of painting suggests, however, that it was done at a later date.

262 Dear Sister, *c.* 1860. *Artist unknown.* Watercolor on paper. 8⅜″×6¼″. Little boy standing with arms around sister. Girl wears pink dress and pantalettes; boy dressed in blue. Background of trees and grass.

Hand-lettered on lower margin, *Dear Sister.*

263 Thomas Plummer, 1825 (Companion to No. 102). *Edwin Plummer, 1802–(?),* Massachusetts. Watercolor on paper. 5″×4″. Figure sitting, waist length, facing own right is cut out and superimposed on background. Dark blue coat. Brown column at left, blue-green drapery at right. Shaded sky in background.

Written in ink on back of picture: *Thomas Plummer Haverhill Ms by Edwin Plummer his grandson 1825.* Written in pencil: *Aged 71 years.*

Thomas Plummer was born in Haverhill, Massachusetts, on March 10, 1756. On September 12, 1780, he married Elizabeth Chandler.

Edwin Plummer, the artist, was born on December 2, 1802, and at the age of twenty-three painted this picture of his grandfather (*cf.* No. 102).

264 Tomb of Washington at Mount Vernon, 1818. *Baroness Hyde de Neuville.* Watercolor on paper. 7⅝″×12″. Sepia wash drawing. At left is Washington family tomb with several coffins resting on wooden benches. Young man stands beside open door of tomb. Mansion house at right.

Written on lower margin: *Tombe du Grand Washington au Monte Vernon . . . Nous l'avons visitee le 22, Juin 1818. avec W da S' c*[*rivy*].

Pictured here is the old family vault which was replaced by the present tomb in 1837.

For biography of the artist, see No. 76.

265 Second Cataract of Tallulah, *c.* 1854. *Artist unknown.* Watercolor on paper. 21¾″×28⅛″. A large cataract falling over several levels occupies center of picture. Surrounding trees and rocks in natural colors. Two deer in foreground.

This is a copy of an illustration entitled, "Cataract of Tallulah, No. 2," which appeared in the book *American Scenery*, published in New York in 1854. The Tallulah was a small branch of the Tugaloo River located in the northeastern corner of Georgia. Both river and cataracts were picturesque attractions for visitors and were popular subjects for artists and poets.

Reference: Richards, T. Addison. *American Scenery.* New York: Leavitt & Allen, 1854, p. 109.

266 Deer in the Shade, *c.* 1835. *Artist unknown.* Watercolor on paper. 4½″×5¼″. At left, one-story circular house painted buff with white trim, blue front door with five transom lights above. Pointed cupola with open sides. Leafy tree at right, executed in fine stipple technique. Deer beneath tree. Picture decoratively outlined by black and red stripe.

Houses of this type are frequently illustrated in the drawing instruction books of the nineteenth century.

267 Lady of the Lake, 1810–1820. *Artist unknown.* Watercolor on paper. 14″×14⅛″. Lady stands in prow of boat, pushing off from shore with oar held in right hand. Red and yellow checked dress, blue scarf. Large tree at left, weeping willow on far side of lake.

This subject, inspired by Sir Walter Scott's poem, *Lady of the Lake*, which appeared in 1810, was popular with amateur artists. Although many variations are known, the essential details are always present. The scene is also found in colored lithographs of the period.

268 Birth Record – Samuel Asay, *c.* 1806. *Artist unknown.* Watercolor on paper. 9″×7¼″. Yellow house with shed between bright green hills. Tavern signboard hangs on pole to left. In left foreground two mounted figures shown at start of race, spectators gathered at right. Sprays of berries and blossoms in sky above scene.

In an oval cartouche, centered above house is written in ink: *Samuel Asay. / Was Born / August 31st, / 1806.*

The stylized manner of defining the landscape and the addition of the purely ornamental sprays in this unusual birth record indicate a decorative rather than a factual approach by the artist.

269 Birth Record–Rebecca Hammell, *c.* 1810. *Artist unknown.* Watercolor on paper. 9″×7½″. Bright yellow house on hill at left, small circular building on hill at right. Rolling landscape dotted with many trees. Three mounted figures and pack of hounds chase deer in lower foreground. In center, above hill, cartouche formed by eight red hearts. Vines and rosebuds on either side.

Inscribed within the circle of hearts: *Rebecca / Hammell / Was Born / March 10th / 1810.*

Drawn by the same artist as No. 268, this picture exhibits the same characteristics.

270 Bonaparte in Trouble, *c.* 1815. *Artist unknown.* Watercolor on paper. 11⅞″×15⅛″. Napoleon, seated center on gray horse, is attacked by the British lion from the rear, while his forward progress is impeded by the Russian bear. Above at left, emerging from cloud, a winged devil tempts him with the crown of Russia. At upper right the confederated eagles of Austria and Prussia pluck feathers of the Rhenish Confederation from hat. Winged figure proclaims the glory of Louis the Eighteenth and breaks scepter of Napoleon, from which hang the three crowns of Rome, Italy, and France. Behind lion at right are the crowns of Spain and Portugal.

Lettered on a banner across top of scene: *Bonaparte in Trouble.* The figures in the composition are designated by individual labels, and the subject matter explained by a four-line key written below the picture.

This is a copy of an early nineteenth-century engraving by Amos Doolittle of New Haven, Connecticut. It is a biting satire ridiculing Napoleon's military and political ambitions. For biography of Doolittle and the original engraving of this subject see No. 375.

271 River with Islands, *c.* 1825. *Artist unknown.* Watercolor on paper. 17½″×23¾″. Composition of large body of water with distant mountains and two rocky islands in foreground. Three small boats anchored at distant right, and two boats at left rowed by dark-skinned natives in red and white turbans.

This scene is typical of those painted in young ladies' academies. The boats, with foreign oarsmen, suggest that this composition was not original, but was based on a printed source.

272 Fishermen with Net, *c.* 1840. *Artist unknown.* Watercolor on paper. 8⅛″×10½″. In center foreground man stands in boat, at left second man holds end of fish net which hangs from tree. Beside him are a basket of fish and a dog. At right is domed building with pedimented porch supported on columns. In background three men row boat, and in distance island with group of buildings, including several churches.

The stylized quality of the drawing imparts a foreign flavor to an otherwise naive composition.

273 Mount Vernon in Virginia, *c.* 1820. *Artist unknown.* Watercolor on paper. 13″×17⅞″. Light brown mansion and outbuildings on hill in center. Rolling landscape with trees in foreground, painted in soft shades of green and brown. In left background, river and hills painted with blue highlights.

This is a copy of an engraving by Francis Jukes, drawn by Alexander Robertson, and published in New York City in 1800. Another watercolor based on the same engraving is illustrated as No. 70.

274 The Picket Fence, *c.* 1830. *Artist unknown.* Watercolor on paper. 14″×18⅛″. White house, with red roof and blue blinds, surrounded by white picket fence and small trees. Church steeple at far left. At right white hip-roofed house. Trees and foliage form natural background.

The two houses, in Greek Revival and Federal styles, are drawn with an exactitude which suggests that this was an actual scene known to the artist.

275 Stages of Man's Life, *c.* 1850. *Artist unknown.* Watercolor on paper. 9¼″×13⅜″. Upon a pyramid of five steps stand nine figures, each representing a decade in the life of man from infancy to senility. An animal is drawn on the facing of each stair.

The title is written in ink across the central block: *Stages of Man's life from The / Cradle to the*

Grave. An explanatory key, written below, corresponds with the numbers placed above each picture. The initials *M. J. H.* appear at end of key and are probably those of the artist.

This is based on a print of the same title by N. Currier, which is undated. Another version of this subject is illustrated as No. 103.

276 Memories of Love, 1815–1825. *Artist unknown.* Watercolor on paper. 10″×13¼″. Girl in blue dress shown on low red seat on porch, holds basket of pink flowers in lap. Dog lies at her right, violin and sheet of music at her left. In right foreground harp leans against low wall, jar of flowers on wall. River landscape in right background, a boat, with carefully painted reflection, on river. White house on opposite shore.

Written on the sheet of music: *When we two parted, thou and I shall never meet.*

277 Pennsylvania Chinoiserie, *c.* 1830. *Artist unknown.* Watercolor on paper. 8″×10″. Two men in Chinese costume stand against a background of palm trees and small houses, painted in bright shades of red, yellow and blue.

The origin is Pennsylvania, and the scene may derive from a book illustration or from the paper covering of a wooden tea chest imported in the China trade.

278 Harpers Ferry, Virginia, *c.* 1845. *Artist unknown.* Watercolor on paper. 22″×27¼″. View of river with rocks and steeply wooded banks at right. In left background two small out-of-scale houses. Several men fishing in foreground. Painted in subdued tones of gray, blue, and green.

Written in pencil on lower left margin: *Harpers Ferry Virginia.*

This unusual view of Harper's Ferry appeared as an illustration in *The New York State Tourist*, published 1842. Thomas Doughty, well-known artist of the Hudson River School, painted the original picture from which the illustration was taken.

Reference: *The New York State Tourist*. New York: A. I. T. Goodrich, 1842, p. 156.

279 Beehives in the Garden, *c.* 1825. *Artist unknown.* Watercolor on paper. 5¾″×5¾″. On lawn in foreground three figures stand beside beehives, before gray, vine-covered house. River landscape and domed building in right background.

The name *Caroline Chandler* appears on the back. Another old pencil inscription appears to read: *Sarah T. Stanton, Conway, Conn.*

280 Pembroke Castle, *c.* 1825. *Artist unknown.* Watercolor on paper. 19″×23¾″. Massive stone fortress, painted in shades of brown, shown on rocky point surrounded by water. Three men in boat. Spire of parish church appears at left. Man, woman, and child stand on shore in foreground.

Written in ink below the picture: *Pembroke Castle.*

This watercolor of the thirteenth-century castle, situated in Pembrokeshire, is no doubt copied from an illustration appearing in a book of picturesque scenery, a number of which were published in England in the late eighteenth and early nineteenth centuries.

The original gold frame has a sanded surface with carved shell and scroll corner pieces. Pasted to the wooden backboard is an early framer's label: "Kidder & Carter / Manufacture and sell / Looking glasses & tin-foil / Wholesale and Retail, at their store, / Main Street, / Charlestown [Mass.] / also – Old Looking glasses New Silvered. / Embroidery and Pictures Framed."

281 Apple Gatherers, 1830–1840. *Artist unknown.* Watercolor on paper. 9¼″×13⅜″. Family group harvest apples and grapes. Left background, a man climbs ladder to pick fruit. Foliage of trees is painted to simulate two types of needlework.

Although it seems logical that this bucolic scene could be an actual portrayal of an American family, the academic elements of the composition suggest an English print as the source. The style of painting also indicates that the original was considerably earlier in date than this copy.

282 Lady with Poodle, *c.* 1815. *Artist unknown.* Watercolor on paper. 12⅛″×12¾″. Under tree at right sits lady resting head on hand in contemplative pose. Blue ribbon in hair, red pointed slippers with black dots. In left hand she holds dog on leash. River in background with suggestion of hills beyond in varying shades of green.

This composition reflects the romantic mood which pervaded much of the amateur art of the early nineteenth century.

283 My Bonnie Steed, *c.* 1850. *I. Bartlett.* Watercolor on paper. 15½″×20¼″. Lady in dark brown dress and tall hat with blue veil rides sidesaddle on prancing white horse, dog running alongside. Typical English landscape stretches in background under dark and stormy sky.

Written in ink below picture: *My Bonnie Steed by I. Bartlett.*

Pictures of this type began to appear in books in the late 1840's and it is likely that this watercolor was either a copy of a contemporary print or an illustration of a literary incident. A painting of the same horse and rider, done in oil with different surrounding details, is said to have been executed by a young lady at Oxford Academy, Oxford, North Carolina, about 1850.

284 Vase of Roses, *c.* 1850. *H. Millet,* Kentucky. Watercolor on paper. 20″×16″. Pink roses, rosebuds, and green leaves, combined with few blue blossoms, arranged informally in classic vase painted pale gray to simulate alabaster.

Partially enclosed in a ribbon scroll at left is the name, *H. Millet.* Written in ink at right of vase: *Cedar Grove Academy.*

Cedar Grove Academy, the present Loretto High School, started in 1842 as a boarding school for young ladies. It adjoined the Church of Our Lady in Portland, which is now a western section of the city of Louisville, Kentucky. Among the communicants of the church were Claudia and John Millet, probably the parents of the young artist.

285 Fruit in Blue Dish, *c.* 1830. *Artist unknown.* Watercolor on paper. 14⅝″×19⅜″. Mixed fruit, painted in soft natural colors, piled high in a shallow blue dish.

286 The Apple, *c.* 1845. *Artist unknown.* Watercolor on paper. 7″×6″. Large golden-yellow apple, with green leaf and stem.

Single pieces of fruit of this type are to be found as illustrations in children's drawing instruction books, such as *Child's Drawing Book of Objects* published in Philadelphia in 1845.

287 Fruit and Leaves, *c.* 1825. *Artist unknown.* Watercolor on paper. 10″×13⅜″. Arrangement of fruit and berries, painted in shades of blue and green-blue, two peaches, in center, done in tan wash. Tonal effect is of a delicate and clear-cut wash drawing.

288 Two Doves, *c.* 1835. *Artist unknown.* Watercolor on paper. 10⅛″×12″. Two gray doves, with bright green-yellow bills and eyes, perched on brown branch. Underside of branch is outlined in green sponge-painting.

289 Design for Needlework, *c.* 1825. *Artist unknown.* Watercolor on paper. 17¾″×16″. Mixture of fruit and berries contained in wicker basket resting on mottled base. Two carrots protrude from top of arrangement.

The design is painted in shaded colors on open mesh paper and was probably intended to serve as a pattern for needlework.

Found in Winston-Salem, North Carolina. Believed to have been done in Salem Academy which began as a day school in 1772, became a boarding school known as Salem Female Academy in 1802, and is still in existence. In addition to the regular courses of study, language, music, and "ornamental needlework" were offered.

290 Flowers in a Tall Vase, *c.* 1840. *E. J. Knowlton.* Watercolor on paper. 13½″×9¾″. Informal assortment of garden flowers in shades of pink, lavender, and yellow. Gray, oviform, footed vase on square base.

Signed in faint pencil under the vase: *E. J. Knowlton.*

291 Flower Basket, *c.* 1835. *Artist unknown.* Watercolor on paper. 11⅜″×14⅝″. Asymmetrical arrangement of mixed flowers in pale gray basket, trimmed with narrow bands of gold foil. Blue flowers, with yellow centers and fine dots of green, and yellow lilies at top still retain bright colors. Roses have faded.

The fugitive quality of red pigment often robs these watercolors of their original beauty.

292 Formal Still Life, *c.* 1840. *Artist unknown.* Watercolor on paper. 14″×10″. Conventional arrangement of fruit and flowers in footed bowl with petaled top, painted in shades of gray.

This and the three following examples form part of a group of six still lifes which derive from the same pattern, probably a contemporary lithograph used by the student as a model. These four are executed in watercolor. Of the other two, one is done in tinsel and one on velvet. The arrangement of the stencils differs to a slight extent in each composition, but the design of the bowl, with its footed vase and fluted top in the form of elongated petals, remains consistent throughout. For the two final examples in this group, see Nos. 318 and 367.

293 Formal Still Life, *c.* 1840. *Artist unknown.* Watercolor on paper. 14″×10″. Base and bowl in gray wash. Fruit in sharp bright shades of blue, aqua, yellow, and red-brown. Green leaves. One of a set of six similar designs. See No. 292.

294 Formal Still Life, *c.* 1840. *Artist unknown.* Watercolor on paper. 14″×11″. Bowl and stand have almost faded out but the fruit remains bright in clear shades of blue, red, yellow, and green. Leaves are veined and serrated in the painstaking manner of an early lithograph. One of a set of six similar designs. See No. 292.

295 Formal Still Life, *c.* 1840. *Artist unknown.* Watercolor on paper. 14¼″×11½″. Base painted to simulate marble. Bowl shaded in yellow with fine leaf detail. Fruit green, purple, and red-brown. Spray of bluebells at top.

One of a set of six similar designs. See No. 292.

296 Parrot on Branch, *c.* 1835. *Artist unknown.* Watercolor on paper. 3¼″×2½″. Parrot perched on leafy branch facing right, with back towards spectator. Gaily painted in decorative shades of yellow, green, and pink with touches of blue. Pink eye surrounded by yellow circle.

297 Yellow Basket with Fruit, *c.* 1820. *Artist unknown.* Watercolor on paper. 10½″×13⅜″. Basket yellow, with darker yellow vertical stripes and green vine design around top and bottom. Fruit stenciled in shades of yellow-brown, blue, and pink, with green leaves.

298 Stylized Flowers, *c.* 1830. *Artist unknown.* Watercolor on paper. 8″×5¼″. Four stylized flowers, two pansies at either side with a rose below and a tulip above, painted freehand in lavender and yellow in symmetrical design. Leaves green with clear black veining.

This is of Pennsylvania German origin.

299 The Blue Compote, *c.* 1840. *Artist unknown.* Watercolor on paper, 13⅝″×15¾″. Footed compote boldly painted in blue. Form accentuated by circular shadings. Filled with mixed fruit–blue grapes, and cherries, red and yellow shaded peaches, pink strawberries, green pears, and large pineapple.

The arrangement is less crowded than is usual in this type of composition, with resulting improvement in clarity.

300 The Parrot, *c.* 1830. *Artist unknown.* Watercolor on paper. 14″×11″. Bird stands on branch from which hangs bunch of cherries. Parrot well painted in conventional colors of pink, yellow, green, and blue.

301 Mixed Flowers in a Vase, *c.* 1835. *Artist unknown.* Watercolor on paper. 12¼″×9⅛″. Vase and stand badly faded. Graceful arrangement of mixed flowers includes yellow and pink roses, green-blue rosebuds, and leaves.

The colors are effective but not natural, illustrating the typical shades prescribed for the schoolgirl in the drawing instruction books.

302 Fruit in Basket, 1816. *Matilda Wilder, 1799–1886,* Massachusetts. Watercolor on paper. 12¾″×16⅜″. Mixed fruit, including cherries, grapes, and pineapple, in decorative basket, and a cluster of strawberries, painted in shades of brownish-pink, green, and yellow. Some leaves outlined in ink.

The following inscription is handwritten in ink on a strip of paper which appears to have been attached to the old wooden backing of the frame: *Painted by Matilda Wilder in 1816 without artist instruction.*

Matilda Wilder was the daughter of Mary (Hersey) and Captain Edward Wilder of Hingham, Massachusetts. Born on November 20, 1799, she married Hawkes Fearing in 1823 and died on March 1, 1886. It is probable that Matilda painted this picture while attending Derby Academy when she was seventeen years of age. This well-known school for young ladies was established in Hingham in 1791 and is still in existence. Painting instruction was not specified as a part of the early curriculum of the school, and apparently Matilda painted this piece without formal instruction.

303 Bird on Branch, 1850–1875. *Artist unknown.* Watercolor on paper. 4″×5″. Bird with pale yellow body, red wing patch, and blue head, sits on leafy branch. Foliage brown, green, yellow, and red. Outlines drawn with pen and ink and filled in with color.

304 Glass Bowl with Fruit, *c.* 1860. *Artist unknown.* Watercolor on paper. 18″×14⅛″. Glass compote of fruit, sprinkled with flakes of mica, on rectangular base slightly marbleized by means of pencil strokes. At left, apple and one green leaf; at right, cut pear, with carefully drawn core. Pear appears to be painted freehand in contrast to stenciled apple and other fruit. Complete outlines of fruit may be seen through sides of compote.

An interesting comparison may be made between this picture and a watercolor in the Halladay-Thomas Collection illustrated as No. 79 in Lipman's *American Primitive Painting*. Both compositions include several of the same theorems in similar but not identical arrangement, obviously assembled by two different artists working from the same model.

305 Mourning Picture – Mary Fairbanks, 1800–1825. *Artist unknown.* Watercolor on paper. 17½″×16½″. Woman, dressed in blue, leans on obelisk tomb. Large willow tree at right. At left, alley of poplar trees leads to steepled church in background.

Written in ink on the lower part of the tomb: *In Memory of Mrs / Mary Fairbanks, / who died May 19th AD 1786, / in the 42d year of her Age.*

This picture appears to have been painted a number of years after the death of Mrs. Fairbanks.

306 Mourning Picture – R. A. Mason, *c.* 1840 *Artist unknown.* Watercolor on paper. 13⅞″×15⅝″. Woman, dressed in widow's weeds, leans on square plinth. Large willow tree at right of tomb. Several headstones in foreground. In left background river and house. Steepled church in right background.

Written on front of tomb: *To the / Memory / of / R. A. Mason.*

307 Family Record, 1822–1832. *J. Dalee,* New York. Watercolor on paper. 14″×11⅝″. Family record of George Brust and Christianna File. Their names and those of their nine children (accompanied by birth, marriage, and death dates) inscribed within architectural enframement. On either side two black, yellow, and pink columns entwined with garlands rest on plinths. Tops of columns (on which are drawn a cradle at right and coffin at left) support an arch with keystone, under which are two hearts and the words: *Honour thy Father and thy Mother*. At upper left stands small figure of man with anchor, and at right, woman in long black dress. The words: *IN GOD WE HOPE* are lettered above the arch, with *FAMILY RECORD* below. The record is divided into four vertical columns with names of parents and children at left, and dates of births, marriages, and deaths in the succeeding three columns. Name of artist inscribed at lower right: *J. Dalee W. Troy.*

The last entry in the original handwriting, which was probably done by the artist, appears to be the death of Rebecca Brust, March 31, 1822. The marriage of Mary Brust, February 18, 1832, is in a different hand indicating that the record was painted sometime during the intervening ten years. Family Bible records indicate that the Brusts lived in Saratoga County, New York.

J. Dalee was evidently a traveling artist who worked in eastern New York state. A watercolor scene painted by him in Cambridge, New York, is listed in Lipman's *American Primitive Painting*. Here he designates himself as from West Troy, now a part of the city of Watervliet, but originally the farm of John Bleeker until its purchase and development into a village in 1823.

Although this piece was intended primarily as a family record it is an excellent illustration of the preoccupation with death which pervaded so much of the family life of the nineteenth century. The figures of the man with anchor, emblematic of hope or life, and that of the woman with weeping willow spray symbolic of death, are effectively combined with the cradle and the coffin to suggest that life must end in the grave.

308 Mourning Picture – Alone, *c.* 1820. *Artist unknown.* Watercolor on paper. Oval, 7⅞″×9¼″. Square tomb, outlined in gray, tall urn on top of tomb. Woman dressed in white at left beneath willow tree, handkerchief covering face. White, yellow, and red houses on hill in background. No inscription on tomb.

309 MOURNING PICTURE – EVEN SO, *c.* 1835. *Artist unknown.* Watercolor on paper. $12\frac{1}{4}'' \times 9\frac{3}{4}''$. Unusual composition with central theme being death and resurrection held in balance. Winged angel sits among clouds in sky on which is inscribed *FEAR NOT.* In right hand holds scroll on which is written: *Behold I bring you / Glad tidings of Great / Joy which shall be to / all People.* In left hand holds set of scales with bar supporting two pans, each hung on three cords. Scroll in each pan. That on left reads: *1st Cor. XV. 22. / For as in Adam / All die.* On right scroll is written: *In Christ / shall all be / made Alive.* The words *EVEN SO* joining the two quotations appear above, under supporting bar of scales. At bottom of picture is further quotation from 1st Corinthians XV: 42, beginning: *It is sown in Corruption, It is raised in incorruption . . . .* Below this is written: *Understandest thou what thou readest.*

310 MOURNING PICTURE – SALLY PUTNAM PAGE, *c.* 1825. *Artist unknown.* Watercolor on paper. $18'' \times 22\frac{1}{4}''$. Tomb surmounted by large urn and decorated with garland of flowers. Girl, dressed in white with green belt and gray scarf, at left. Willow tree behind tomb, other trees at right and left. Landscape background with small houses.

The inscription is printed on a separate piece of paper pasted on the front of the tomb, the edge outlined in dark paint. *Sacred / To the Memory of / Sally Putnam Page / Who died July 2, 1808 / Aged 15 months. / Not lost – but gone before.*

311 MOURNING PICTURE – JOHN STEDMAN, *c.* 1810. *Artist unknown.* Watercolor on paper. Oval, $11'' \times 12\frac{3}{4}''$. Woman, in classic drapery, seated at right of square tomb. Round ornament on top of tomb, urn at base. Winged cupid, under weeping willow tree, at left. Church steeple in distant background. Whole picture painted in gray monotone.

Inscribed on globe, *YOUTH*; on tomb, *Sacred to the / Memory of / John Stedman / died September 17, 1801 / Aged 27 years*; on small urn at base of tomb, *RESURGAM.*

State Museum,
LUCKNOW.

Needlework and Painted Textiles

312 Hagar and Ishmael, *c.* 1835. *Artist unknown.* Painting on velvet. 20½″×27¾″. Abram and Hagar stand with their son, Ishmael, outside Abram's house. Sarah watches from behind door.

This picture, based on the Old Testament story which appears in Chapter 16 of Genesis, is one of a series including representations of "Ruth and Boaz," and "Ruth and Naomi." The latter is illustrated as No. 116.

313 The Shepherdess, c. 1825. *Artist unknown.* Painting on velvet. 9⅞″×8¼″. Young girl stands in landscape of green trees and foliage. Holds lamb in arms, sheep stands at her side. Blue dress, pointed black slippers.

314 Silhouettes, *c.* 1830. *Artist unknown.* Painting on velvet. 4″×5½″. Facing profiles of man and woman, painted light brown, separated by a spray of rosebuds. Oval frame.

Profiles of this type were made by means of "hollow-cut" patterns in the manner of silhouettes. The outlines of the features were cut out of a sheet of paper and the resulting stencil mounted, or filled in with color as has been done here. Silhouettes are rare in velvet painting.

315 Courting, *c.* 1825. *Artist unknown.* Painting on velvet. 12⅞″×16⅜″. Man wears yellow trousers, black striped jacket, tall black hat. He walks out of woods at left, rake in right hand, left hand extended to woman standing at door of house. Behind her a face peers through latticed window.

316 Landscape with Castle, 1830–1840. *Artist unknown.* Painting on velvet. 21″×29⅝″. Turreted castle on left surrounded by water and approached by low arched bridge. Large tree beside bridge. Several houses, church, and windmill in distance. Blue sky emphasized by mass of white clouds.

Freehand painting with effect of stencils; combines English and American motifs.

317 Architectural Study, c. 1830. *Artist unknown.* Painting on velvet. 18½″×25¾″. Freehand painting of two young ladies seated within large ruined building, partly over-grown with vegetation. One sketches, while other looks on.

Picturesque ruin illustrates romanticism typical of the early nineteenth century.

318 Formal Still Life, c. 1840. *Artist unknown.* Painting on velvet. 13″×10¼″. Conventional arrangement of fruit in footed bowl, with petaled top, standing on rectangular base. Vase painted in shades of gray and black, fruit in blue, green, and brown.

This is one of a group of six similar still lifes which probably derived from a contemporary lithograph. For examples in watercolor, see Nos. 292–295, and for the same subject in tinsel, see No. 367.

319 Vase of Fruit, *c.* 1825. *Eleanor L. Coward.* Painting on velvet. 15⅝″×16½″. Arrangement of mixed fruit in footed vase, stands on blue marble-topped table.

Written at right of table: *Done by Eleanor L. Coward.*

320 Basket of Fruit, c. 1825. *Artist unknown.* Painting on velvet. 8¾″×8¼″. Simple arrangement of fruit, featuring apple and pear, piled in blue basket resting on green base.

321 Fruit in Handled Basket, *c.* 1825. *Artist unknown.* Painting on velvet. 5¾″×8″. Three large pieces of fruit painted in pale blues, yellows, and green, combined with grapes and strawberries, in yellow basket.

322 Tipped Bowl, *c.* 1825. *Artist unknown.* Painting on velvet. 12½″×15″. Varied fruit beside tipped, green, Chinese export porcelain bowl.

This composition was a popular study, several examples of which have been found. See No. 124 and also Pl. 80 in Lipman's *American Primitive Painting.*

323 The Wicker Basket, *c.* 1825. *Artist unknown.* Painting on velvet. 12⅛″×15″. Wicker basket, painted in shades of red-brown, contains assortment of fruit in conventional yellows, browns, and blue-greens.

324 Formal Flowers, 1810–1820. *Artist unknown.* Painting on velvet. 19⅛″×19¾″. Stenciled flowers arranged in vase standing on dark green rectangular base.

An almost identical composition painted about 1812 by Lydia Hosmer of Concord, Massachusetts, is illustrated in *Antiques* (September, 1931).

325 Floral Composition, 1820–1830. *Artist unknown.* Painting on velvet. 14¼″×20″. A formal spray of mixed flowers in shades of brown, green, blue, pink, and yellow.

326 The Full Basket, 1828. *Eliza Ann Parker, 1804–(?),* Massachusetts. Painting on velvet. 14¼″×18½″. Yellow handled wicker basket on fringed mat. Contains arrangement of varied fruits and a melon, painted in yellow, brown, and blue.

Two inscriptions are written in ink on paper. These are edged with gilt paper and applied to the right- and left-hand corners of the face of the picture. Written at left: *Each pleasing art lends softness to the mind. / And by our studies are our lives refined.* Written at right: *Executed by / Eliza Ann Parker Southboro A.D. 1828.*

Eliza Ann, daughter of Swain and Caroline Parker, was born in Southboro, Massachusetts, on March 10, 1804. She was married to Dr. Adolphus Brigham of Shrewsbury, Massachusetts, on November 10, 1828.

This is one of a group of six similar compositions formed by using the same individual theorems. See Nos. 327–331. Two additional examples are owned by the Rhode Island School of Design. All were derived from one model, probably a lithograph.

Reference: Born, Wolfgang. *Still-Life Painting in America.* New York: Oxford University Press, 1947, Pls. 50–51.

327 The Full Basket, 1820–1830. *Artist unknown.* Painting on velvet. 10⅜″×14¼″. Assortment of fruit arranged in a russet-brown basket.

One of a group of six similar compositions. See Nos. 326–331.

328 The Full Basket, 1820–1830. *Artist unknown.* Painting on velvet. 13½″×16½″. Basket formed by diagonal stripes of yellow shading to brown, rests on blue-fringed mat. Fruit in usual colors of rust, blue, pale green, yellow, and brownish-pink.

One of a group of six similar compositions. See Nos. 326–331.

329 The Full Basket, 1820–1830. *Artist unknown.* Painting on velvet. 12¾″×14½″. Basket rests on green base. Predominating shades are rust, blue, pale green, yellow, and brownish-pink.

One of a group of six similar compositions. See Nos. 326–331.

330 The Full Basket, 1820–1830. *Artist unknown.* Painting on velvet. 12¼″×15¾″. Basket russet, crosshatched with brown; grapes blue, leaves blue-green.

One of a group of six similar compositions. See Nos. 326–331.

331 The Full Basket, 1820–1830. *Artist unknown.* Painting on velvet. 12⅝″×14¾″. Basket painted in deep bright yellow, shaded with brown, stands on green mat with fringed edge. Fruit shaded in same yellow tones in combination with other colors.

One of a group of six similar compositions. See Nos. 326–330.

This picture is the only one of the six in which the arrangement of the theorems is reversed.

332 Fluted Bowl with Flowers, *c.* 1825. *Artist unknown.* Painting on velvet. 13″×16″. Bouquet of flowers in blue fluted bowl.

333 Roses, *c.* 1840. *Artist unknown.* Painting on velvet. 18½″×17¾″. This composition, without container or support, illustrates shades frequently found in velvet paintings: reddish-brown, bright blue, and shaded pink.

A green-blue shade for the painting of foliage was stipulated in instruction books of the nineteenth century.

334 Fruit, Bird, and Butterfly, *c.* 1830. *Artist unknown.* Painting on velvet. 14½″×17⅞″. Arrangement of assorted fruits in yellow, blue, green, and brown in brown-edged yellow basket. Basket decorated with band of vertical blue stripes. Bird, perched on branch above basket, plucks strawberry. Butterfly at upper left.

Three velvets of similar pattern are owned by the Museum of Fine Arts in Boston. See also No. 335.

335 Fruit, Bird, and Butterfly, *c.* 1830. *Artist unknown.* Painting on velvet. 13¼″×16¾″. Composition almost identical to No. 334. Fruit and leaves painted in shades of blue, green, and russet-brown.

336 Composition of Fruits, *c.* 1825. *Artist unknown.* Painting on velvet. 6″×7″. Small arrangement of mixed fruit and berries painted yellow, blue, and brown-pink.

337 White Vase of Flowers, *c.* 1830. *Artist unknown.* Painting on velvet. 12¾″×10¾″. Informal arrangement of mixed flowers, painted in soft shades of yellow, blue, and pink, in tall white vase of unusual shape.

338 Peaches, Grapes, and Berries, *c.* 1825. *Artist unknown.* Painting on velvet. 6″×7″. Arrangement of peaches, grapes, and strawberries painted in shades of yellow, red, and blue.

It is unusual in velvet still lifes to find the fruits painted in realistic colors.

A design using similar theorems is No. 345.

339 Yellow Basket with Flowers, *c.* 1825. *Artist unknown.* Painting on velvet. 16½″×19¾″. Composition of mixed flowers in yellow basket, placed on dark green fringed mat.

340 Squirrel and Fruit, 1830–1840. *Artist unknown.* Painting on velvet. 16″×19¼″. Squirrel, holding half a walnut, sits beside low bowl of grapes, nuts, and leaves.

Stenciled on the back of the frame is the following: *John H. Clarke, 138 King Street, Alexandria, Virginia.*

341 Fruit in Footed Bowl, *c.* 1825. *Artist unknown.* Painting on velvet. 15¼″×21″. Fruit, berries, and leaves arranged in bright blue bowl.

See No. 342 for interesting comparison of quality and composition.

342 Fruit in Footed Bowl, *c.* 1825. *Artist unknown.* Painting on velvet. 14⅞″×20½″. Gray-green bowl piled high with yellow fruit and blue grapes. Many similar stencils were used in this and preceding picture, but result here shows less skill in use of theorems than No. 341.

343 Still Life with Fruit, *c.* 1825. *Artist unknown.* Painting on velvet. 10¼″×12½″. Composition of peaches, pears, and grapes painted in shades of blue, green, and pink.

344 Flowers and Butterfly, *c.* 1825. *Artist unknown.* Painting on velvet. 18″×14¾″. Bouquet of pink, lavender, yellow, and blue flowers with green leaves in blue vase. Vase appears to be drawn freehand. Butterfly at upper right. Rose spray at lower left.

This composition is unusual in employing naturalistic colors rather than those ordinarily prescribed in instruction books for this type of painting.

345 Peaches, Grapes, and Berries, *c.* 1825. *Artist unknown.* Painting on velvet. 5⅞″×7⅛″. Two large peaches, bunch of grapes, and cluster of strawberries painted in brown, yellow, blue, and dark green.

A similar composition is No. 338.

346 Bright Flowers, *c.* 1825. *Artist unknown.* Painting on velvet. 11″×12¾″. Yellow and red basket, resting on green base, contains unusually brilliant yellow and red flowers with green leaves.

347 Still Life with Watermelon, *c.* 1825. *Artist unknown.* Painting on velvet. 13″×16″. Composition of varied fruits and cut watermelon in low basket. Brownish-pink and green are the predominating colors.

348 Mourning Picture – Clark Family, *c.* 1824. *Artist unknown.* Painting on velvet. 18″×22¾″. At left two women in black stand beside tomb under weeping willow tree. Similar arrangement of figures and tomb at right. Large church in center background.

Inscribed on tomb at left: *In / MEMORY / of / Clarissa N. Clark / and / Caroline G. Clark / Who died Aug. 25, 1824 / Aged 9 months.* Inscribed on tomb at right: *In / MEMORY / of / Samuel N. Clark / Who died Nov. 29 1811 / Aged 19 Months.*

The arrangement of subject matter is the same as that of No. 125. A similar building, with slight variations, appears also in No. 123.

349 Mourning Picture – Davenport Family, *c.* 1834. *Artist unknown.* Painting on velvet. 13¾″×15½″. Woman, holding handkerchief to eyes, stands beside square tomb surmounted by urn. Stylized weeping willow, composed of stenciled units, behind tomb. Two houses and church tower in distant background. Painted in gray monotone.

The following inscription appears on a piece of paper which is applied to the front of the monument: *In Memory of / Mr. James Davenport of Dorchester / Who died July 15th, A D 1824 / aged 64 years and 9 months / And / Mrs. Esther Davenport his wife / Who died May 18th A D 1834 / aged 68 years and 8 months. / Peace to their departed Spirits.*

350 Mourning Picture – Bartlett Children, 1826. *Lucy F. Bartlett*, Massachusetts. Painting on velvet. 19½″×22⅜″. Lady, holding spray of flowers, stands at left of large tomb. Three weeping willow trees at right. Landscape with several small houses and ship on river in left background.

Written on margin below scene: *By Lucy F. Bartlett at Miss Sampson's school, Kingston, 1826.*

The following inscription, which appears to be printed, may be seen on upper part of tomb: *SACRED / to the memory of / LUCY F. BARTLETT / WHO DIED AUGUST the 22nd, 1804 / Aged 3 years and 3 months. / and / ICHABOD BARTLETT, / WHO DIED AUGUST the 17th, 1826 / Aged 17 years, / Children of Capt. Joseph and Mrs. / Lucy Bartlett.* Inscribed on lower part of tomb: *Farewell, my children, both Farewell. / It is the will of God – / I hope you've reason now to tell / The goodness of the Lord. / You were most near and dear to me, / I have you in my heart, / Yet the best of friends must sever'd be; / 'Twas just that we should part.*

Deborah Sampson kept a "dame school" in one of the old houses in Kingston, Massachusetts, during the 1820's. The house was later moved to a new site.

The death of Ichabod Bartlett is referred to in the diary of Hannah Brewster Adams of Kingston as follows: "Ichabod Bartlett aged 18 died Thursday morn, had not been sick a week typus fever, no sense for days before his death; . . . it is all the Lord's doing."

Reference: The above information was kindly supplied by Mrs. Helen H. Adams, Kingston, Massachusetts.

351 Mourning Picture – Snell Family, 1824. *Polly C. Dean*, Massachusetts. Painting on velvet. 16⅛″×22¼″. A rare example of freehand velvet painting, apparently drawn with a pen, in black ink. Intricate composition of large and small tomb, two small children between the tombs, winged angel at left, and many trees and bushes. Three small ships in left foreground. Church building in the distance. Tiled area in foreground.

Written in upper left corner: *Polly C. Dean, Easton, May 12, 1824.* Written on upper part of large tomb: *Stop here my friends and look at these / Two deadly looking willow trees / And when you read this date of three / Think of the glass that runs for thee.* On lower part of tomb: *Sacred to the Memory / of / Mr. Cyrus Snell, Who died / Oct. 29th 1805, Aged 27 years. / Also / Betsy Snell. Who died Dec. / 15th, 1805. Aged 27 years 8 months / & 3 days.* On right tomb: *Sacred to the / Memory of / Calvin Keith. / Who died Oct. 11th / 1805 Aged 23 years / 8 mots 16, days.*

The Deans, Snells, and Keiths were related families of Easton, Massachusetts, in the late eighteenth and early nineteenth centuries. The persons memorialized all died within two months of one another, probably from some local epidemic. It should be noted, however, that the picture was not painted until nineteen years later when Polly C. Dean found these deceased relatives suitable subjects for a mourning picture.

352 Mourning Picture – Unknown, *c.* 1830. *Artist unknown.* Painting on velvet. 17″×15″. In center beneath weeping willow, unmarked tomb with woman standing at right and young girl at left.

Perhaps this picture was drawn with the intention of filling in names of the deceased at a later time. Either it was never completed or was not painted with the intention of being a personal memorial.

353 Varied Fruit, *c.* 1825. *Artist unknown.* Watercolor on satin. 9″×10½″. On brownish slab stands blue and yellow striped dish with blue, pink, and green base. Contains arrangement of fruit with melon.

354 Mourning Picture – Unknown, 1810–1825. *Artist unknown.* Watercolor on silk. 16″×19½″. Woman in white gown leans on large tomb in center. White gate at right leads to river, on far bank group of New England buildings painted in bright colors.

Lack of inscription on this monument suggests the picture was not drawn as a personal memorial.

355 Holy Family, *c.* 1830. *Mary L. Ingraham.* Needlework and watercolor on silk. 18½″×20″. Infant Jesus with Mary and Joseph in center. Foreground foliage and building at left in various needlework stitches.

Lettered on black glass mat: *Holy Family, By Mary L. Ingraham.*

356 Dairy Maid, *c.* 1835. *Artist unknown.* Needlework on silk. 18″×15½″. Young girl stands in center with English cottage and distant castle in background. Lattice windows of cottage are embroidered with fine, gold metal thread. The girl's face and white-clouded sky are painted.

357 Beadwork Landscape, *c.* 1850. *Artist unknown.* Needlework and beads. 11½″×10″. Two churches overlook winding river, with man fishing in foreground. Beadwork stops above large tree at right. Sky completed in silk needlework of matching ivory tone.

Instruction book influence is discernible in this composition.

358 The Surprise, *c.* 1815. *Artist unknown.* Needlework on silk. Oval, 9⅞″×11¾″. Woman sits in center as man appears from behind rock at left. Faces and hands of figures are finely painted in watercolor.

359 Cornucopia of Flowers, *c.* 1800. *Artist unknown.* Needlework on silk. 15⅜″×12¾″. Graceful arrangement of mixed flowers of various colors in cornucopia.

Certain frame makers specialized in lettering black glass mats and supplying gilt frames for watercolor and needlework pictures. An original label on reverse of frame reads: *SIGN PAINTING / Cunnington / CARVER, GILDER. LOOKING GLASS, / and Picture Frame Maker, / Ship Street North End, BOSTON. Enamelling on Glass with Gold or Silver Letters / Prints and needlework. / Neatly framed and Glazed.*

The name of William Cunnington, carver and gilder, at 14 Federal Street, appears in the Boston Directory from 1806 to 1810. The Ship Street address is not listed.

360 Mourning Picture – Ham Family, *c.* 1811. *Artist unknown.* Needlework and watercolor on silk. 8¼″×9¾″. Two women draped in black scarves stand beside two tombs, with river in foreground. Faces are painted, remainder of picture executed in needlework.

Inscribed in ink on silk on left tomb: *In Memory / of / Peter Ham, who / departed this life, / July the 25th 1811. / Aged 11 months.* On right tomb: *In Memory / of Mary Ham / who died March / the 4th 1797 / Aged 4 years.*

361 Mourning Picture – Jacob Cushman, *c.* 1810. *Mary Cushman*, Massachusetts. Needlework on silk. 18¾″×18¼″. Woman, wearing gray dress and long black cloak, leans on left of obelisk monument. Weeping willow behind.

Inscription on tomb is embroidered with black thread: *Sacred to the memory / of / Lieut. JACOB CUSHMAN, / who departed this life Nov. 14th, 1802, / in the 29th year of his age. / Believe, and look with triumph on the tomb!*

Lettered on black glass mat: *Mary Cushman.* A letter from the donor says Mary was a member of the Cushman family of Attleboro, Massachusetts.

Presented to the Collection by Mrs. Henry Dumbell, Providence, R.I.

Paintings on Glass

362 George Washington, after Stuart, *c.* 1850. *Artist unknown.* Painting on glass, 22⅛″×18⅛″. Head and shoulders facing his left. After the Boston Athenaeum's portrait by Gilbert Stuart.

Portraits of Washington, based on the Stuart original, were painted on glass in China for export during the first half of the nineteenth century, and similar portraits copied directly from the Stuart original were painted by William M. Prior of Boston. The provenance of this picture is undetermined.

363 George Washington, *c.* 1850. *Artist unknown.* Painting on glass. 10″×7¼″. Waist length, seated in wooden upholstered chair facing his right. Gray wig, blue uniform with yellow collar, Order of the Cincinnati on left revers, gold epaulettes. Gold-hilted sword under left arm.

Lettered on white-painted band at bottom: *Washington.*

Pennsylvania German or European in origin. Based on a print taken from the mezzotint engraving by William Hamlin, after the portrait by Edward Savage.

364 Commanding Officer, *c.* 1785. *Artist unknown.* Painting on glass. 12⅛″×8⅛″. Large figure in foreground wears military uniform with tricorne hat and sword. Cavalry troops in left background. Former identification as Sir William Howe is unsubstantiated.

Paintings of this sort were done by transferring mezzotints to the reverse of the glass and then painting the colors within the outlines.

365 Professor Outland's Flowers, *c.* 1850. *Professor Outland*, Virginia. Tinsel and painting on glass. 14⅛″×10″. Deep blue vase and stand containing red and yellow flowers surrounded by white background. Design backed by metal foil.

Printed label on back reads: *Professor Outland, of Richmond, Va.* (*Old Market*). A second printed label is headed: *A Recipe from Professor Outland of Richmond, Va.* (*Old Market*) */ for PEARL PAINTING.* Following this are names of paints and colors used in this type of painting, also special recipes for shading. The price of $5.00 appears on lower margin of label.

The method used in "pearl," or tinsel painting, is described on p. 259.

366 Tinsel Flowers, *c.* 1850. *Artist unknown.* Tinsel and painting on glass. 14¼″×10¼″. Arrangement of rose, lavender, yellow, and green flowers on black background, backed by metal foil.

367 Formal Still Life, *c.* 1840. *Artist unknown.* Tinsel and painting on glass. 16″×12″. Blue-footed bowl on white slab, contains conventional arrangement of fruit and flowers in yellow, green, red, and puce, backed by metal foil. Surrounding background is black.

One of a set of six similar compositions in various media probably based on a lithograph. See Nos. 292–295 and 318.

368 Melon, Plums, and Grapes, *c.* 1840. *Artist unknown.* Painting on glass. 7″×9¼″. Melon, plums, and grapes painted freehand on white background.

This type of glass painting was used for the decoration of mirror tops and clock glasses during the second quarter of the nineteenth century.

369 General Andrew Jackson, *c.* 1830. *Artist unknown.* Painting on glass. $12\frac{3}{4}'' \times 9\frac{3}{4}''$. Three-quarter length, seated, looking toward his left. Long black hair, dark blue eyes. High-collared dark blue uniform; gold epaulettes, frogging, and buttons. White stock, black neck cloth. Red and white striped flag laid over right arm. Shaded metallic blue background.

Written on yellow plate below portrait: *General Andrew Jackson.*

State Museum,
LUCKNOW.

Fracturs, Calligraphic Drawings, and Engravings

370 Religious Text, 1794. *Artist unknown.* Fractur. $16\frac{1}{4}'' \times 13''$. A hand-lettered text, labyrinth in form, angel and crown at top, with hearts in lower corners. Painted in red, blue, and black. Probably Mennonite (Pennsylvania) in origin.

The following is lettered within the lower right border: *Anno que Domini 1794.*

371 Birth and Baptismal Certificate of Nancy Loeffler, 1805. *Artist unknown.* Fractur. $12\frac{1}{8}'' \times 14\frac{7}{8}''$. Born January 10, 1805, parents William and Maria (Winger) Loeffler, members of the Mennonite Church. Name of pastor, date of christening, and witnesses have not been filled in.

Birth record of Nancy Loeffler is hand-lettered within border of red, yellow, and brown tulips and peacocks.

372 All with a Pen, *c.* 1850. *P. G. Morse.* Pen and wash drawing. $14\frac{3}{8}'' \times 26\frac{1}{4}''$. Two uniformed men on horseback face one another, swords upraised. Drawn in blue and dark brown ink.

Titled between the figures: *ALL WITH A PEN / by P. G. Morse / Writing Academy / By P. G. Morse.*

This is an example of copy work in writing academy exercises.

373 Liberty and Independence, 1849. *Artist unknown.* Pen and wash drawing. $16'' \times 21\frac{1}{4}''$. Patriotic design composed of crossed flags above two horses which support decorative shield striped in blue and rose. Horses formed by calligraphic strokes.

Spread eagle in upper center holds banner lettered: *UE LIBERTY AND INDEPENDENCE 1849.* Pennsylvania German calligraphy by a penmanship master.

374 Mansion on Grassy Knoll, *c.* 1840. *S. P. D.* Crayon on paper. $7\frac{1}{4}'' \times 9\frac{1}{8}''$. Old white house with two red chimneys, front and side doors, and ell, shaded by large trees at right.

Written in ink in lower margin: *The mansion rests on grassy knoll, / 'Neath Ash Trees' cooling shade, / And Saugus' gleaming waters roll / adown the meadow glade.* Signed in lower right corner with artist's initials: *S. P. D.*

Poem probably refers to Saugus, Massachusetts, of which sketches written in the mid-nineteenth century say: "Saugus River winds through marshy meadows . . . a few old houses still remain on the banks. Looking down Saugus River is one of the most picturesque and charming views to be met with anywhere in New England scenery."

375 Bonaparte in Trouble, *c.* 1815. *Amos Doolittle, 1754–1832,* Connecticut. Engraving. $12\frac{7}{8}'' \times 15\frac{1}{8}''$. Political symbols which surround Napoleon include British lion, Russian bear, confederated eagles of Austria and Prussia, and flying figure proclaiming glory of Louis XVIII.

Titled on banner at top: *BONAPARTE in TROUBLE.* Inscribed at lower right: *A. Doolittle del. et Sc.* At bottom center: *Published by Shelton & Kensett.*

Napoleonic political cartoon which was a popular source for amateur copies, one of which is listed as No. 270.

Amos Doolittle was born in Cheshire, Connecticut, 1754, died New Haven, 1832. Believed to have been originally apprenticed to a silversmith; his basic knowledge of engraving may have come from this source. His output included engraved portraits, book illustrations, bank notes, bookplates, etc., of which his most famous subjects were four views of the Battles of Lexington and Concord published in 1775.

376 The Prodigal Son Receiving His Patrimony, 1814. *Amos Doolittle, 1754–1832*, Connecticut. Engraving. 15¼″×11¼″. First episode from the Parable of the Prodigal Son. Father seated at table, two sons standing, receiving their patrimony.

Inscribed at lower right corner: *A. Doolittle, sc.* Under title: *Published and sold by Shelton & Kensett, Cheshire, Con. October 24, 1814.*

One of a set of four engravings by the Connecticut engraver, Amos Doolittle. For a different version of this subject, see Nos. 96–99. For biography of artist, see No. 375.

377 The Prodigal Son Reveling with Harlots, 1814. *Amos Doolittle, 1754–1832*, Connecticut. Engraving. 15¼″×11¼″. Group of men and women seated around a table holding decanters and glasses.

378 Prodigal Son in Misery, 1814. *Amos Doolittle, 1754–1832*, Connecticut. Engraving. 15¼″×11¼″. Prodigal Son seated on bank with swine at his feet.

379 The Prodigal Son Returned to His Father, 1814. *Amos Doolittle, 1754–1832*. Connecticut. Engraving. 15¼″×11¼″. Prodigal Son kneels at the feet of his father and two women.

380 Mourning Picture – G. Washington, 1801. *T. Clark*, Massachusetts. Engraving. 9⅛″×7⅛″. At right, an obelisk with bust of Washington in oval, weeping willow in background. At left, three figures: one supporting an anchor with hand uplifted to heaven, symbolizing Hope, and man and woman with handkerchiefs to faces. Composition enclosed in circular floreated double border, printed upon black-bordered rectangle engraved to simulate brick work.

Beneath portrait is name: *G. WASHINGTON. / There is / Rest in / HEAVEN.* Incorporated in border: *T. Clark Sculpt 1801 Boston.* Printed beneath border: *SACRED to the MEMORY of the ILLUSTRIOUS G. WASHINGTON.*

This design is of special interest as an early printed version of the conventional mourning picture.

Sculpture in Wood and Metal

381 Cigar Store Figure – Indian, 1850–1875. Woodcarving – pine. Height 50⅞″. Nose, both hands missing. Few vestiges of original paint remain. Wears belted tunic, headband. Top carved from one piece of wood, bottom possibly pieced.

The style indicates an amateur rather than professional carver.

382 Cigar Store Figure – Indian Girl, 1875 – 1900. Woodcarving – painted pine. Height 58″. Feathered headdress with gold band. Long black hair, red bodice, fringed blue skirt, gold beads, long gold earrings. Tobacco leaf decoration around waist. Gold decoration painted at knee and ankle. Three tobacco leaves in left hand, right arm raised.

383 Cigar Store Figure – Indian Girl, 1875 – 1900. Woodcarving – pine, polychromed. Height 34″. White, yellow, green, and blue feathered headdress in gold band. Red tunic edged with green, white underblouse, yellow skirt. Tobacco leaf in right hand. Legs black with yellow bands below knees, feet missing.

384 Weathervane – Fish, 1875–1900. Copper, gilded. Length 35¼″. Molded figure with scales clearly defined. Fins cut out and applied.

385 Weathervane – Horse, 1875–1900. Cast iron. Length 20½″. Cast in two pieces in the round, mane defined on right side of neck. Tail formed by flat cut-out piece of iron set in top seam.

386 Weathervane – Quill, 1875–1900. Brass. Length 36¼″. Realistic quill pen, painted yellow. Similar models are called "pen vanes" in the weathervane catalogues.

387 Weathervane – Cheviot Sheep, 1875–1900. Head, cast iron; body, copper. Length 29½″. Lifelike figure of sheep, unpainted. Riddled with bullet holes.

A factory product. Similar models are advertised in the catalogues.

388 Weathervane – Rooster, 1875–1900. Cast iron with tin tail. Height 22⅞″. Well-modeled body and head with feathers carefully defined. Tail cut out and applied.

Several examples of this figure exist in which the bodies appear to be identical. The tails are individually cut and vary slightly.

Reference: Lipman, Jean. *American Folk Art.* New York: Pantheon Books, Inc., 1948, Pl. 36.

389 Weathervane – Gaited Horse, 1878–1900. Fore part, cast iron; back part, copper; legs, copper. Length 24⅜″. Left front leg raised. Cut-out tail applied. Ears missing.

390 Weathervane – Cow, 1875–1900. Head, iron; body, copper. Length 27¾″. Realistic figure of cow. Unpainted.

Factory made. Similar figures were advertised in several catalogues, priced about $22.00.

391 Weathervane – Barnyard Fowl, 1850–1900. Body, copper; tail, tin. Height 15½″. Whole figure gilded. Tail is replacement.

392 Weathervane – Fish, 1875–1900. Copper. Length 23″. Crudely modeled fish, fins cut out and applied. Supported on original rod.

393 Weathervane – Rooster, *c.* 1825. Rooster and ball, copper; legs, brass. Height 26″. Body and

head molded in two parts, with inserted crest. Stands on unornamented ball. May be of French origin.

394 Weathervane – Pig, 1875–1900. Copper. Length 36¼″. Realistic representation of pig.

This appears to be a factory product as a similar model was advertised in the 1893 Catalogue of L. W. Cushing and Sons of Waltham, Massachusetts.

395 Weathervane – Marino Sheep, 1875–1900. Copper. Length 28¼″. Some modeling around head and neck. One foreleg, two hind legs, no tail. Catalogue pattern.

396 Weathervane – Rooster, *c.* 1825. Copper. Height 30½″. Head and body well modeled. Position of tail suggests a repair.

397 Weathervane – Country Doctor, 1875–1900. Brass. Length 23¼″. Silhouette of slouched man wearing hat, riding what is said to be his pet moose. Old paint now dark yellow-brown.

398 Weathervane – Trotting Horse, 1875–1900. Copper. Length 29¼″. Retains some traces of gilt paint.

Probably intended to represent "Goldsmith Maid," famous trotting mare.

399 Whirligig – Sailor, 1875–1900. Woodcarving – pine. Height 21⅛″. Coat and trousers show vestiges of blue paint. Yellow vest and stockings, black-top boots. Hat, feet, and paddles in hands missing.

400 Whirligig – Hunter, *c.* 1850. Woodcarving – maple, polychromed. Height 14½″. Figure of man in green cap with separate black visor. Brown hair, goatee, mustache. Green coat, lined with red, yellow-brown trousers, high black boots. Powder horn over left shoulder. Arms fastened by metal rod through shoulders, left hand missing. Apparently intended to hold paddles in hand.

401 Decoy – Duck, 1875–1900. Cast iron, painted white. Length 13⅝″. Realistic figure. Some original paint missing.

Iron decoys were used as corner weights on sink boxes, or submerged blinds.

402 Decoy – Duck, 1875–1900. Woodcarving – pine, painted. Length 14½″. Upper part of body black, wings and lower part gray. Bill dull red. Crest on back of head.

403 Eagle, 1870–1890. *Wilhelm Schimmel*, 1817–1890, Pennsylvania. Woodcarving – pine, polychromed. Wingspread 31″. Outspread wings, with plumage carved in form of rectangular blocks, typical of Schimmel. Back of wings, body, and tail painted dark red-brown with touches of black. Legs and beak yellow-brown, crest yellow, mouth red.

This is a good example of the type of carving for which Schimmel is known. For biography of carver, see No. 140.

404 Pair of Pheasants, 1850–1900. Woodcarving – poplar. Height 9¾″. Finely carved plumage, short beaks, broken at ends. Painted in soft shades of dark red and yellow with blue at back of necks. Green-painted bases carved to simulate rocks and foliage.

Probably used as mantel ornaments, such birds may have been inspired by English ceramic figures.

405 Eagle, *c.* 1900. Woodcarving – poplar. Wingspread 12″. Carved eagle with outstretched wings, stands on ball.

406 Spread Eagle, 1875–1900. Woodcarving – pine, gilded. Length 30″. Finely carved eagle with head turned to its right. Elongated left wing, below which is gold painted ribbon inscribed: *FOR THOSE I LOVE.*

407 Eagle, *c.* 1850. Copper. Wingspread 38″. Feathers on body and wings well modeled. Stands on red-painted ball.

This figure may have been a weathervane or an ornament on the pilot house of an early steamer.

408 Toy – Horse, *c.* 1900. Woodcarving – poplar. Height 15″. Carved in several parts, glued together. Painted dark green over white base. Some paint missing.

This is a common type of toy made in many sizes. It was probably originally mounted on a wheeled platform.

409 Toy – Deer, 1875–1900. Woodcarving – butternut. Height 7″. Stands on original carved

base. Eyes, nose, and mouth carved. Ears, antler, and tail applied. Smooth polished surface. One antler missing.

This and No. 410 were made by the same craftsman.

410 TOY – DOG, 1875–1900. Woodcarving – butternut. Height 3½″. Eyes, nose, and mouth carved; ears applied. Brass collar, smooth polished surface. Tail missing.

This and No. 409 were made by the same craftsman.

411 LAWN FIGURE – GEORGE WASHINGTON, 1875–1900. Cast iron. Height 47″. Full-length figure wearing toga over right shoulder.

A marble statue of Washington, modeled by the British sculptor Sir Francis Legatt Chantrey, was placed in the Boston State House in 1827 and reproduced in *Gleason's Pictorial* for October 11, 1851. Although copied in reverse, with slight changes in drapery, this figure was probably inspired by the Chantrey Washington. It is believed to have been made by the Mott Iron Works, New York City.

412 LAWN FIGURES – TWO RABBITS, *c.* 1890. Cast iron, painted white. Height 11½″. Cast in two pieces. Painted white, with eyes, mouth, and inside of ears red.

Catalogue dated 1890 of the J. L. Mott Ironworks, New York City, advertised similar rabbits painted white or gray for $3.50.

413 PAIR OF PIGEONS, 1850–1900. Cast iron. Height 8½″. Unpainted figures, probably factory-made and used as ornaments.

414 EAGLE, 1850–1900. Cast iron. Wingspread 16½″. Wings and tail molded in pattern of feathers. Probably factory-made and used as an ornament.

415 STOVE PLATE – THE WEDDING FABLE, *c.* 1768. Marlboro Furnace, Cedar Creek, Virginia. Cast iron. 24″×27″. Man's knee breeches hang from tree in center while three girls reach for them at right. At left, man in frock coat claps hands.

This and another plate – Marlboro Wedding (marked in casting, "Marlboro Furnace 1768") – form the right and front plates of a five-plate stove. The subject probably relates to courtship and marriage traditions of the Pennsylvania Germans of the Shenandoah Valley, Virginia. The action may depict a folklore tradition of a test to determine which maiden will first secure a husband.

Marlboro Furnace was established in 1763 by Lewis Stephens of Stephensburg (Stephens City). In 1767, General Isaac Zane acquired an interest and in a few years became sole owner. The name "Marlboro" was bestowed on this furnace by Zane because of large deposits of marl found there.

Similar examples are owned by the New York State Historical Association, Bucks County Historical Society, Doylestown, Pennsylvania, and the Shelburne Museum.

REFERENCE: Mercer, Henry C. *The Bible in Iron*, 2nd Ed. Doylestown, Penna.: Bucks County Historical Society, 1940, pp. 75–76.

416 STOVE PLATE – THE MILLENIUM, *c.* 1773. Cast iron. 20¼″×22¼″. A group of animals, probably cattle, between two inscriptions. The upper inscription reads: "*I hope for a better time, when all strife shall cease.*" Lower inscription: "*Cows and bears will go with each other on the pasture. The wolves will dwell with the lambs, Isaiah XI 6–7*" (Mercer translation).

This plate is believed to have come from Isaac Zane's Marlboro Furnace at Cedar Creek, Frederick County, Virginia (*cf.* No. 415).

REFERENCE: Mercer, Henry C. *The Bible in Iron*, 2nd Ed. Doylestown, Penna.: Bucks County Historical Society, 1940, p. 76.

417 DOOR STOP – SOLDIER, 1875–1900. Cast iron. Height 14″. Uniformed soldier wears tricorne hat. Sword in right hand, left hand on hip. Factory-made.

418 DOOR STOP – SLEEPING CHILD, 1875–1900. Cast iron. 6¼″×4⅛″. Sleeping child molded in relief on rectangular plaque.

419 FIRE MARK – THE GREEN TREE, prior to 1805. Cast iron. Height 11″. Cast iron tree mounted on reproduction wooden shield.

This is the mark of the Mutual Assurance Company, Philadelphia, Pennsylvania, the second mutual fire insurance company in America. This company would insure buildings surrounded by trees, and therefore used a tree as its mark. The earliest mark of the company is dated 1784.

REFERENCE: *American Fire Marks*. Philadelphia: Insurance Company of North America, 1933, p. 31.

420 FIRE MARK – FIRE ENGINE, 1868. Cast iron. Oval, 9½″ × 11⅜″. Early fire engine with name of company spelled out. Engine wheel has twelve spokes in contrast to eight spokes of previous issues.

Lettered around edge: *UNITED FIREMEN'S INS CO.*

This is the mark of the United Firemen's Insurance Company of Philadelphia, chartered April 2, 1860. It was the creation of members of old volunteer fire companies who, alone, were permitted to take its shares. The company is still in existence.

REFERENCE: *American Fire Marks*. Philadelphia: Insurance Company of North America, 1933.

421 HITCHING POST – HORSE'S HEAD, *c.* 1900. Cast iron. Height 10⅛″. Realistic head. Ring in mouth. Factory-made, to slip over a wooden post.

422 HITCHING POSTS – PAIR OF HORSES' HEADS, 1875–1900. Cast iron. Height 42″. Horse's head, mounted on fluted column, with ram's head decoration near base. Factory-made.

423 HAYMAKER'S JUG – GOOSE, 1850–1875. Pottery. Length 14½″. Large body with feathers incised on top. Small neck and head, spout in beak. Loop handle and filling spout on back. Yellow glaze with green mottling.

Such jugs were placed in streams where running water could keep the contents cool. Perhaps Bell Pottery, Shenandoah Valley, Virginia.

424 GEORGE WASHINGTON, 1850–1875. Woodcarving – pine, polychromed. Height 11½″. Bust mounted on wooden block. End of nose missing. Hair tied in queue. Wears red and blue uniform with American flag on left breast.

This figure shows characteristics of Pennsylvania German chalkware busts. It is possible that such a piece inspired this carving.

APPENDIXES

Notes on Conservation

All man-made objects have in them the seeds of their own decay, and works of art are no exception to this rule. Not only are they dependent for their survival upon the durability and interharmony of the substances of which they are composed but also by the degree to which they can endure accidents or mistreatment. The 424 objects which form the Abby Aldrich Rockefeller Folk Art Collection range in age from perhaps fifty to one hundred and fifty years, and almost every one has been altered either by normal deterioration or by damage in the course of its history. In rehabilitating the Collection to prepare for its installation in the new building, it has been the policy of those taking part in the program to make the necessary repairs to safeguard the continued life of each object without infringing on its individual peculiarities as a work of art.

As in most museum collections, virtually all of these objects have been previously treated for a variety of maladies by different restorers using a wide range of techniques and materials. Unfortunately, many of the measures intended to combat deterioration, while conscientiously and skillfully administered, nevertheless depended upon unsuitable or incompatible materials. These have since proved not only to be inadequate to the purpose but actually to have complicated, in many cases, the task of substituting new materials considered to be better. To the modern restorer, the surface appearance of a completed job of conservation, while obviously important, is usually a secondary consideration; the crucial point is that, in making his repairs, he does not incorporate in the object substances of such strength in themselves that their later removal (which must always be anticipated) is made so difficult as to endanger the life of the object. Whenever a conservator presumes that his work is absolute and therefore final he is defeating the primary purpose of his profession.

Among the oil paintings on fabric in the Collection, there were many examples of the failure of glue and of casein-latex adhesives which had been used for lining (re-backing) of the pictures. Their failure was most commonly manifested by flaking of the paint film or by separation of the old and new supports or by a combination of both conditions. The unsuitability of other materials was indicated by the changes in color of old repaints and surface varnish coatings. In numerous instances, darkened repaints extended far beyond the areas of loss, covering original paint. In addition, discoloration of old surface films had disguised the tones of the original paint, thereby, in each case, falsifying the artist's concept of the picture.

The natural and synthetic materials which have been used for treatment of the Collection were selected because they seem to combine the greatest possible number of virtues: chemical inertness, marked stability to the effects of light, comparative ease and safety of application, and the assurance that they can, should it ever become necessary, be removed with minimum risk of damage to the object. In treating the oil paintings in this Collection, only thermo-plastic adhesives, namely wax-damar resin mixtures and the vinyl and acrylic types of synthetic resins, were used for the reattachment of paint films and for the mounting of paintings upon secondary supports. The removal of repaints and old surface coatings was carried out with selected mixtures of organic solvents and was guided by examinations of the painting surfaces by ultra-violet rays and by stereomicroscope. Inpainting materials were composed of chemically stable pigments ground in a solution of polymethacrylate resin. New surface coatings throughout were composed of the same resin. Record photographs were made of most of the paintings before, and of many of them during, treatment. Whenever appropriate, photographs by infra-red and ultra-violet rays and X-radiographs were also made. Specific data of the condition of each painting prior to treatment and a description of its treatment were recorded. These records and the photographs will be accessible to all interested persons.

The treatment of the watercolors, drawings, and pastels in the Collection was essentially different from that of the oil paintings by virtue of the kinds of materials of which the former are constructed and because of the absolute dependence, in this type of object, of the design layer upon its support. The life of such a work is contingent largely upon the quality of the paper upon which it is executed and on the conditions under which it is kept. The early methods of framing, which brought the paper into contact with resinous wood, poor quality pulpboard, and inferior animal glue, are mainly responsible for the deterioration of these works. Other dangers are excessive humidity, which furthers the growth of fungi, commonly known as mildew, or direct exposure to sunlight, which causes the cellulose molecules to decompose and results in discoloration and increasing brittleness of the paper, as well as in the fading of certain colors. Most of the material on paper supports which has been treated has shown one or another of these signs of deterioration. Little could be done to regenerate faded colors, but the condition of the paper supports could in all cases be improved – by removing discolorations through the agency of mild solvents, by repair of tears and holes, by strengthening of the paper through sizing or by application of very thin Oriental papers as additional support. Finally, all items were fumigated with thymol and were laid on acid-free all-rag board.

The embroideries and the paintings on silk and velvet each presented different problems in their treatment because of differences in dyes, mordants, fibers, and pigments but, generally, their conservation consisted of removing dirt and foreign matter, blocking them, strengthening them with secondary supports, and fumigating them. Loose dirt was removed from all objects by careful vacuuming and the weakest and most fragile of the textiles were first stitched between protective layers of nylon net. Some objects were further cleaned with water and an especially formulated soft-solid detergent while others were cleaned with carbon tetrachloride applied by sponge, or brush, or cotton swab. After cleaning, the fabrics were blocked in order to realign the threads and to equalize the distortions caused by embroidery stitches or improper framing. Following this operation, all objects were meticulously stitched to new fabric supports. A few very fragile objects were first mounted upon an intermediate net fabric with emulsified vinyl acetate. Treatment was completed with the fumigation of each object in a sealed enclosure with ethylene dichloride and carbon tetrachloride fumes.

Conservation measures in the sculpture collection have been restricted to simple physical and mechanical rehabilitation and thorough fumigation of wood objects.

All treatment of material on paper supports was carried out by Christa M. Gaehde, Great Neck, L.I., and of material on velvet or silk by Kathryn Scott, New York City. The oil paintings were treated in my laboratory in Washington, with the assistance of Eleanor Swenson Quandt and Robert Scott Wiles. All framing needs were supplied by The Old Print Shop, New York City.

RUSSELL J. QUANDT

Washington, D.C.

Artists Represented in the Collection

BADGER, Joseph	*Attributed*	OIL	pp. 4, 102
BAHIN, Louis Joseph	*Signed*	OIL	p. 351
BARNES, Lucius	*Attributed*	WATERCOLOR	p. 218
BARTLETT, I.	*Signed*	WATERCOLOR	p. 365
BARTLETT, Lucy F.	*Signed*	VELVET PAINTING	p. 372
BARTOLL, William Thompson	*Signed*	OIL	pp. 84, 353–354
BASCOM, Ruth Henshaw	*Attributed*	PASTEL	p. 130
BELKNAP, Zebakiah	*Attributed*	OIL	p. 94
BOUDRO[U], Alexandr	*Signed*	OIL	p. 10
BRADLEY, John	*Attributed*	OIL	pp. 42, 44
BURPEE, Sophia	*Attributed*	WATERCOLOR	pp. 144, 361
CALYO, Niccolino	*Attributed*	WATERCOLOR	p. 172
CLARK, T.	*Inscribed*	ENGRAVING	p. 378
CORBIN, [ ]	*Attributed*	WOODCARVING	p. 344
COWARD, Eleanor L.	*Signed*	VELVET PAINTING	p. 369
CRAFFT, R. B., Jr.	*Signed*	OIL	p. 36
CUSHMAN, Mary	*Inscribed*	NEEDLEWORK	p. 373
DALEE, J.	*Signed*	WATERCOLOR	p. 367
DAVIS, Eben P.	*Signed*	WATERCOLOR	pp. 158, 160
DAVIS, Joseph H.	*Attributed*	WATERCOLOR	pp. 148, 204, 359–360
DEAN, Polly C.	*Signed*	VELVET PAINTING	p. 372
DEVOLL, Ruby	*Inscribed*	WATERCOLOR	p. 220
DOOLITTLE, Amos	*Inscribed*	ENGRAVING	pp. 192, 363, 377–378
FIELD, Erastus Salisbury	*Attributed*	OIL	pp. 5, 48, 50, 88, 349
GLEASON, William B.	*Attributed*	WOODCARVING	p. 328
HALL, G. H.	*Signed*	OIL	p. 353
HAMBLIN, Sturtevant J.	*Attributed*	OIL	p. 14
HAVILAND, Matilda A.	*Signed*	VELVET PAINTING	p. 248
HICKS, Edward	*Signed*	OIL	pp. 3, 20, 82, 116, 355–356
HILLYER, William	*Signed*	OIL	p. 349
INGRAHAM, Mary L.	*Inscribed*	NEEDLEWORK	p. 373
JOHNSON, Ann	*Inscribed*	WATERCOLOR	p. 206
JOY, Caroline	*Attributed*	WATERCOLOR	p. 136
KNOWLTON, E. J.	*Signed*	WATERCOLOR	p. 365
LATHROP, Betsy B.	*Inscribed*	WATERCOLOR	p. 252
LAWRENCE, S.	*Signed*	OIL	p. 355
MILLET, H.	*Signed*	WATERCOLOR	p. 365
MORSE, P. G.	*Signed*	DRAWING	p. 377
NEUVILLE, Baroness Hyde de	*Attributed*	WATERCOLOR	pp. 152, 362
OUTLAND, Professor	*Labeled*	GLASS PAINTING	p. 375
PALMER, Ch. B. R.	*Signed*	OIL	p. 40
PARKER, Eliza Ann	*Signed*	VELVET PAINTING	p. 370

PLUMMER, Edwin	*Signed*	WATERCOLOR	pp. 200, 362
PORTZLINE, Francis	*Attributed*	FRACTUR	p. 274
PRIOR, William Matthew	*Inscribed*	OIL	pp. xiv, 3, 4, 98, 114, 352–354
REED, Reuben Law	*Attributed*	OIL	p. 86
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STOCK, Joseph Whiting	*Signed*	OIL	pp. 3, 6, 8
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